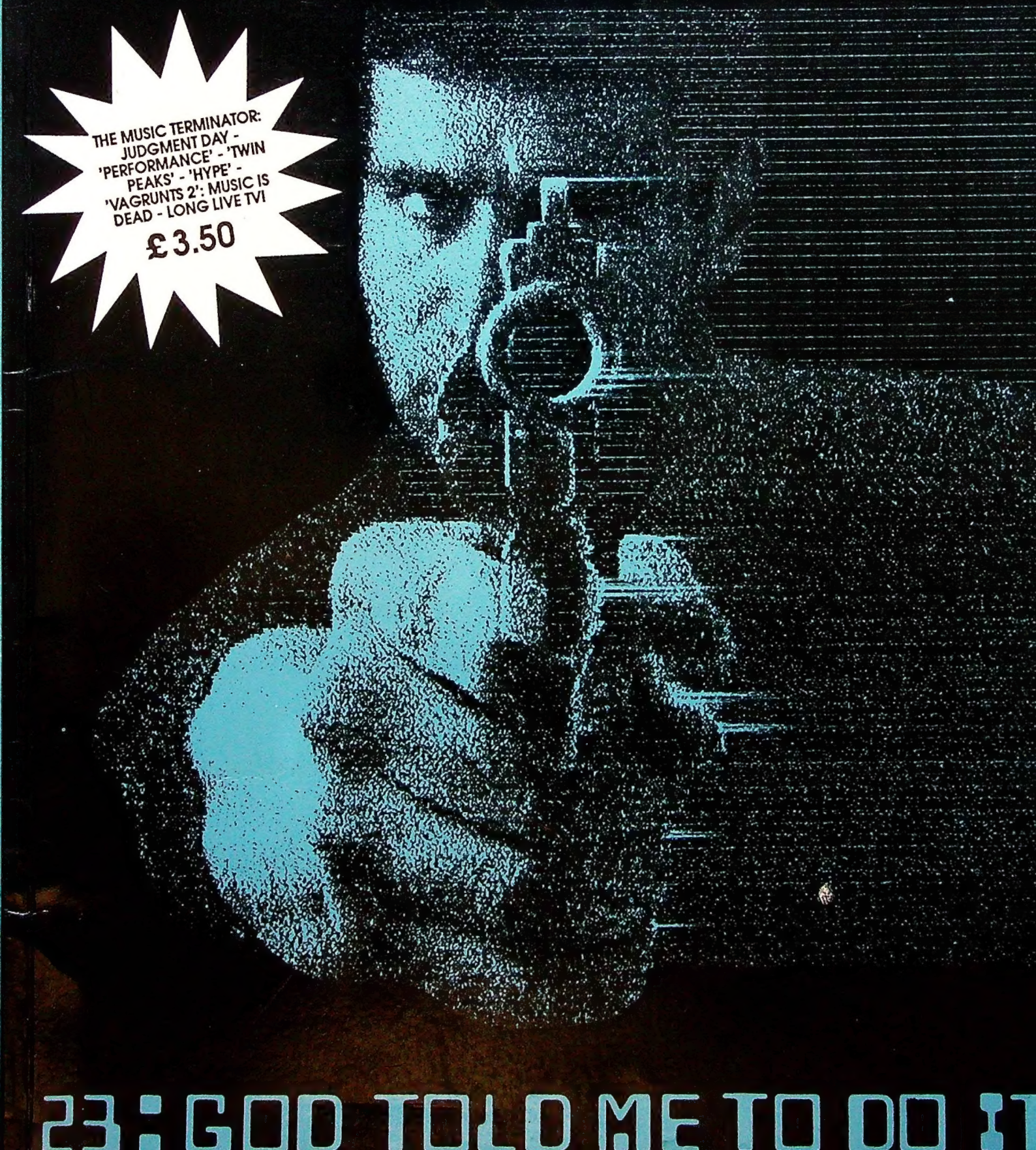
VAGUE



THE MUSIC TERMINATOR: JUDGMENT DAY - 'PERFORMANCE' - 'TWIN PEAKS' - 'HYPE' - 'VAGRUNTS 2': MUSIC IS DEAD - LONG LIVE TV!

£3.50

23: GOD TOLD ME TO DO IT

GET READY FOR THE FOURTH GENERATION OF

ARTIFICIAL SWEETENER

GOD TOLD ME TO DO IT

A BAND WHOSE PRINCIPLE OBSESSIONS ARE;

:NUTRA-SWEETNESS
:"ULSTERDELIA"(Ian paisley-shirts)
:FASHION A.I.D.S (designer diseases)
:GULF WARS(Middle-east-enders)
:LIBYA
:COMPUTER ENHANCED POVERTY
:AUDIO-NASTIES
:BORN-AGAIN VANDALISM
:ZAMMO(off Grange Hill)

I did'nt think I'd be doing this again, as the scribes of the Blank Generation used to say. I thought I'd - if not get a job - find something else to do. But I have'nt. So here I am. Here's another VAGUE. Still militantly unsuccessful after 11 years of Thatcherism - Infact I was better off in 1978 - I dont belong here I want to go back to 1978! - And still looking for the funny line. Promise there wont be any mention of the S-word this time. Or, for that matter, the PR one, if I can help it.

This issue was going to be a Vague Greatest Hits, after Jon Savage suggested I do a sequel to his Sex Pistols book, 'England's Dreaming'. But I went right off that idea, and just made it up as I went along like I usually do. I know you cant do a Punk Rock fanzine anymore [could'nt help that one] but it's the only thing I was ever any good at. And why give up now when the music press is on the ropes. 2 down, 2 to go! Victory is in sight - Then we'll be coming for the style mags, before the final conflict with 'Viz'.

Besides God told me to do it and I had to make it to #23. And here we are.

VAGUE #23: GOD TOLD ME TO DO IT

[6]
GOD TOLD ME TO DO IT: VAGUE
[19]
VAGRUNTS 2: VAGUE/PERRY
[22]
SNIFFIN RALGEX #3: EVERTON MADE ME: VAGUE
[23]
OTHER GREAT 23'S: VAGUE
[27]
HYPE:
GIBSON/SWANWICK/VAGUE/HARWOOD
[43]
STEAM PUNK: GIBSON/STERLING
INTERVIEW: SIMON INGS
[45]
BOB TOLD ME TO DO IT:
VAGUE 'TWIN PEAKS' DIARIES
[51]
VAGUE FILMS
[52]
HASSAN TOLD ME TO DO IT:
'PERFORMANCE': DONALD CAMMELL
INTERVIEW: JON SAVAGE
[57]
VAGUE QUOTES/A TO Z
[62]
VAGUE HISTORY: THE POWER AND THE GLORY
[66]
VAGUE BACK CATALOGUE/ADS
[69]
DEFIANT POSE/RICHARD ALLEN: STEWART HOME
[73]
ENGLAND'S DREAMING:
JON SAVAGE

[23rd ANNIVERSARY OF PARIS'68
COMMEMORATIVE ISSUE]

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He says God told him to kill mom & sister

LINCOLN, Neb.—A deaf mute on trial for the murder of his mother and his sister, both topless dancers, used sign language yesterday to tell a jury that he had a long argument with someone claiming to be God before stabbing them to death.

James Curtright, 21, who has pleaded innocent by reason of insanity, said his mind told him, "I'm God. Do you believe me? Kill the devil!

"My feelings said, 'No, don't kill. It's wrong to kill.'" Curtright said he now believes it was Satan, claiming to be God, who told him to kill them.

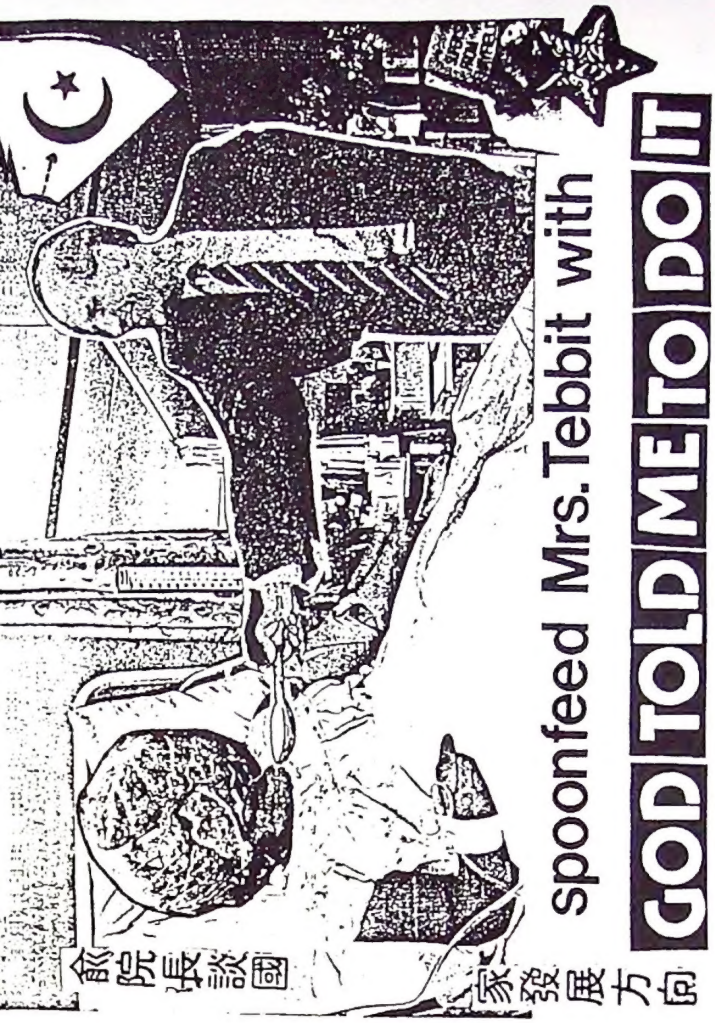
He said he disapproved of the life style of his mother, Lucille, 48, and sister Pamela, 22. He said he killed them April 23, 1985, after learning that his sister had an abortion when she was 17 after her mother forced her to have sex with a man in exchange for a microwave oven.

United Press International

GOD TOLD ME TO DO IT

There's a few contenders, but the ultimate Punk Rock group in my book has to be GOD TOLD ME TO DO IT. Existing sporadically between 1985 and 1988 and emanating from the lowest dregs of the London Punk scene [Stoke Newington Anarcho-Punk], the group itself was very much an afterthought to back up the scams. And coming at the same time as the hopeless Sigue-Sigue-Sputnik and the biggest damp squid of them all, Paul Morley's ZTT, GOD was great in every way. Their music was awful, they were assholes and their only media presence was a series of flyers that rarely filtered out of Hackney.

Colonel Qadaffi on hearing that GOD (amongst others) had squatted the Libyan Bureau in London: "GET OUT."



spoonfeed Mrs. Tebbit with

GOD TOLD ME TO DO IT

GET READY FOR
THE FOURTH GENERATION
OF
ARTIFICIAL SWEETENER

الجمهوريات

DIET COLA rock

廠港茶百齡香

GOD TOLD ME TO DO IT

A BAND WHOSE PRINCIPLE OBSESSIONS ARE;

:NUTRA-SWEETNESS
:"ULSTERDELIA"(Ian paisley-shirts)
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:LIBYA
:COMPUTER ENHANCED POVERTY
:AUDIO-NASTIES
:BORN-AGAIN VANDALISM
:ZAMMO(off Grange Hill)

الجمهوريات

COL. GADDAFI'S

Kentucky Fried BRITAIN

MADE TO THE COLONEL'S OWN SPECIAL RECIPE!

YOU'RE FINGER LICKIN' DEAD

CTORY TO LIBYA

GOD TOLD ME TO DO IT

on the third day he rose from the grave...

THE EASTER ZOMBIE X

crucivision
HOME VIDEO

GOD TOLD ME TO DO IT

Page 6—New Musical Express 19th April, 1986

THRILLS!

Illustration by Jill Mumford

THE NEEDLE AND THE DAMAGE

NEW MUSICAL EXPRESS NME

26th April, 1986 New Musical Express

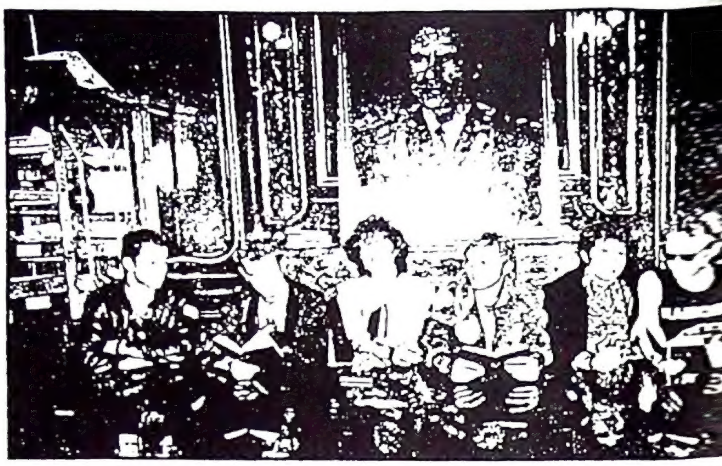
(Boo! Hiss! – The Not Terribly Pro-American Three Dots) And Right Now a word about our very own **Jill Mumford**. Jill produced a fine illustration on page 6 of last week's **NME**. She used some graphics from a handout from top group **God Told Me To Do It**, who came in the office as she very vexed to credit them 'cos she didn't credit them. Jill couldn't know anything about them, but she has sent them a fiver in a brown envelope and we have tarred and feathered her. So there. Meanwhile to saxophonist **Ronnie Ross**

SOUNDS

MAY 10, 1986

BAND OCCUPY GADAFI LONDON BUREAU

"A cheap publicity stunt" claims hack



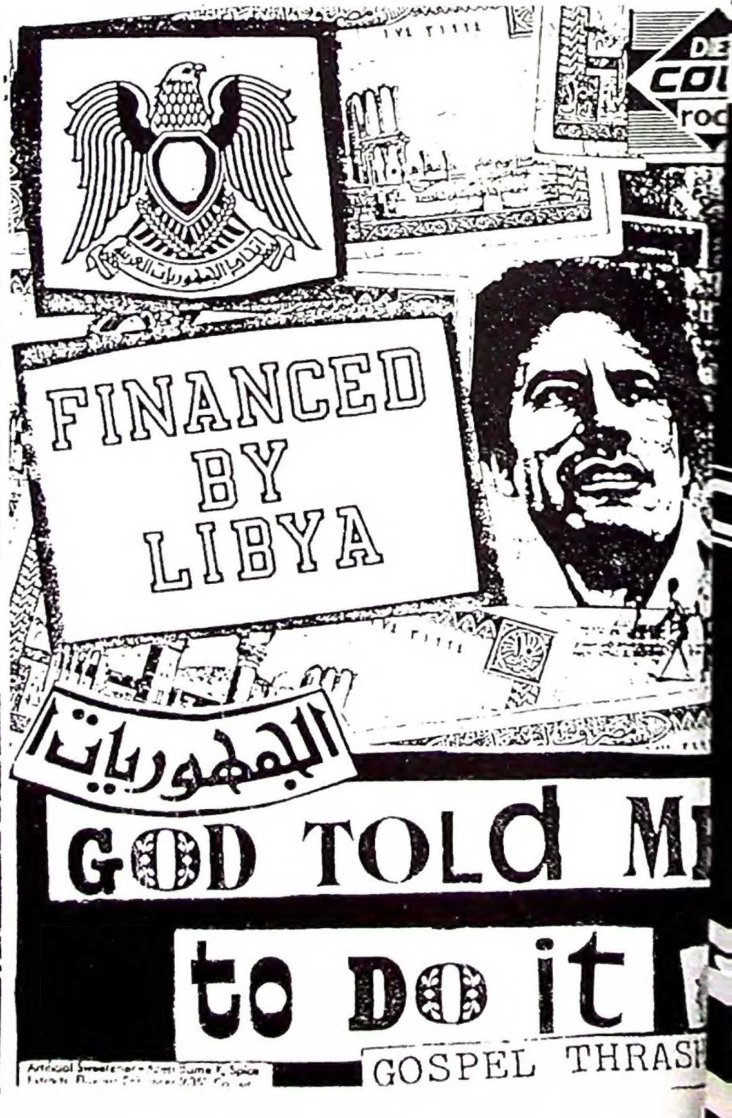
TODAY POSSIBLY the greatest self publicity stunt ever went public.

After a call to this desk I found myself in Princes Gate SW7 outside the Libyan People's Bureau, recently vacated due to hostilities between Britain and Libya and even more recently re-occupied by pop group come anarcho guerilla art activists God Told Me To Do It.

The group have been achieving minor notoriety on the London indie scene due to their consistently brilliant fly posters slagging off rival bands and rubbing salt in the wounds of the public consciousness. Their most recent artefact involves a substitution of Colonel Gadaffi for Colonel Saunders and the slogans 'Kentucky Fried Britain' and 'Libya, Libya, hard as f...'. But this time they've really hit the jackpot by squatting in the hastily deserted Libyan Embassy.

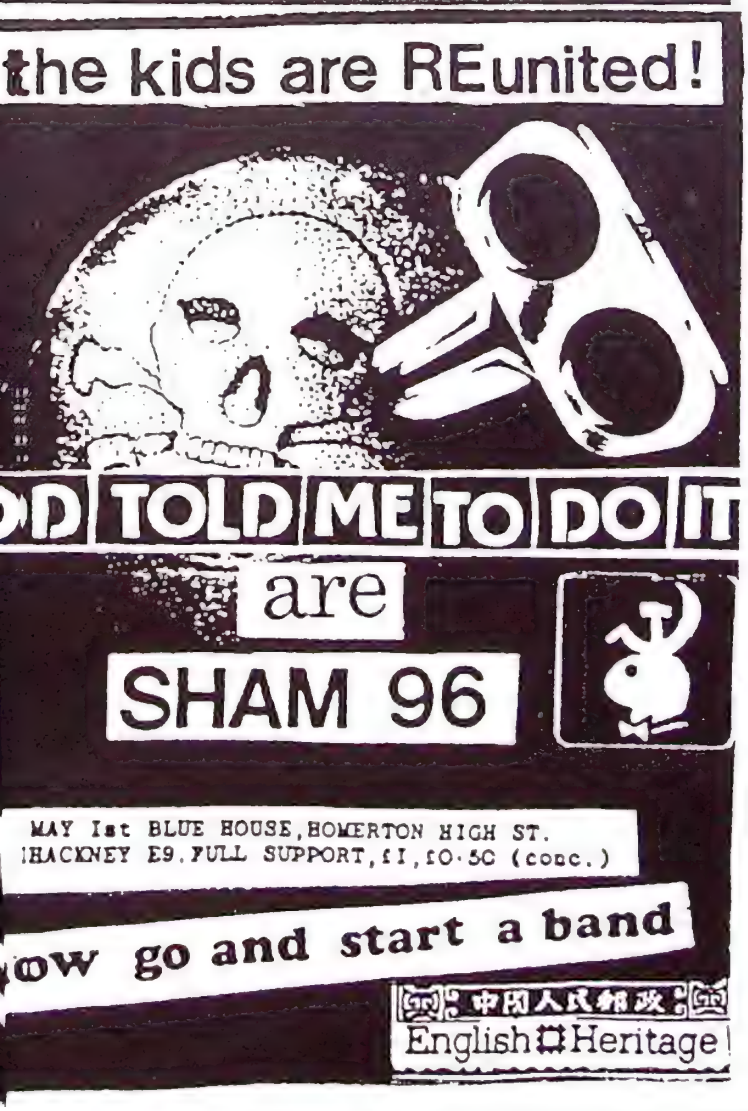
Ostensibly this is a protest at the New Mediocre Express reproducing God Told Me To's self descriptive logo 'The AIDS Pistols' without either permission or payment of copyright fee, but in truth the action is part of their erratic publicity campaign milking the press for every column inch they can get.

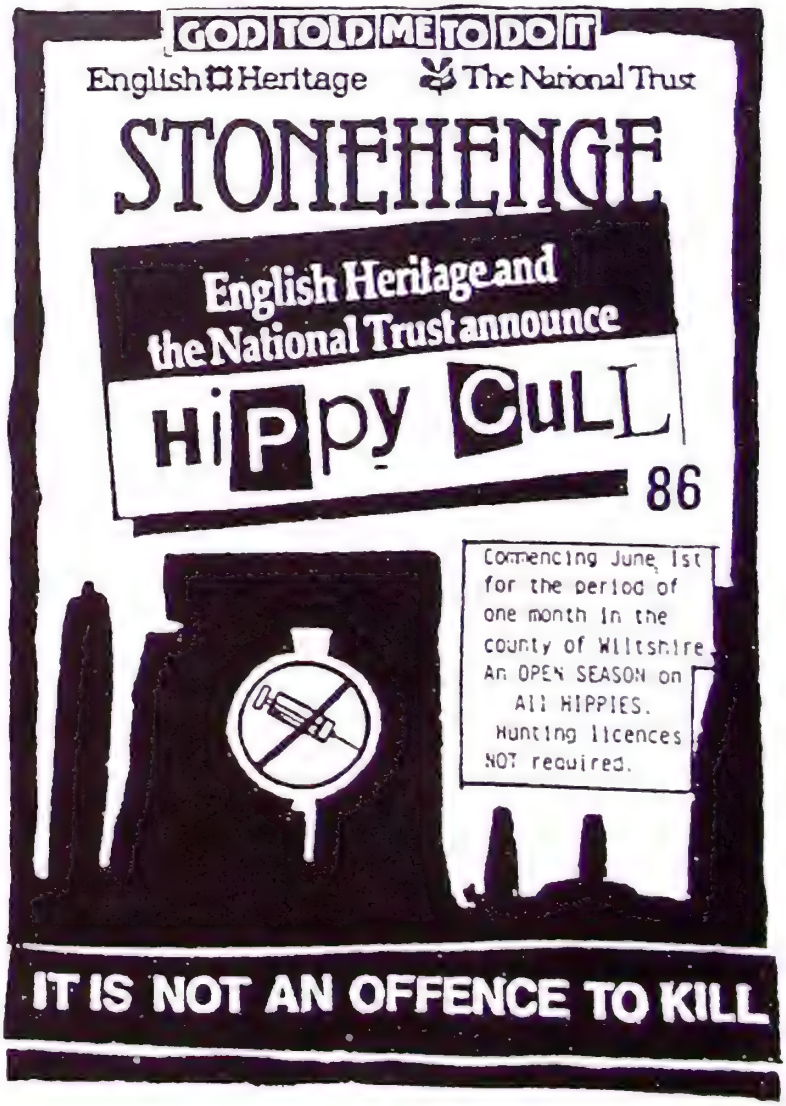
By the time you read this they may well have already hit the nationals and TV. But their handling of the situation has been superb: on first entering the building a phone call was made to Scotland Yard, the caller claiming to be from a national paper and asking to confirm rumours and outline the legal position on a squat in the Embassy. He was told that there was nothing the police could legally ... squatters ...



PSYCHIC TV
are cr
REALLY GREAT BECAUSE THEY DISTRIBUTE MY MAGAZINE
GOD TOLD ME TO DO IT

every cloud has a caesium lining
Nuclear fallout hits Britain
Get fresh get bottle
Drinking fresh milk was never such fun!
GOD TOLD ME TO DO IT
have become
SIGUE SIGUE ★
S S C
chernoby!


the kids are REunited!
OD TOLD ME TO DO IT
are
SHAM 96
MAY 1st BLUE HOUSE, HOMERTON HIGH ST. HACKNEY E9. FULL SUPPORT, £1, £0·50 (conc.)
ow go and start a band
中国人民邮政
English Heritage


GOD TOLD ME TO DO IT
English Heritage
The National Trust
STONEHENGE
English Heritage and the National Trust announce
HiPpy CuLL
86
Commencing June 1st for the period of one month in the county of Wiltshire. An OPEN SEASON on ALL HIPPIES. Hunting licences NOT required.
IT IS NOT AN OFFENCE TO KILL

God Says

It's been a good time... about 16 years in fact since The Beatles knocked 'em on the head in favour of leading their lives outside the holy matrimony of the monster group they created. Sixteen years of rumours, recriminations and regrets for what could, should and never should have happened. The facts are lost in the dope-hazed days of the late '60s and now the stories grow into legends as new generations stumble upon bargain basement copies of old Apple recordings and discover liberalism and second hand hippy ideals.

Now, in 1986, four new characters appear on the scene. Those cultural guerillas cum potential popsters, known and feared throughout Hackney as God Told Me To Do It, have unearthed tapes from the 1969 sessions for 'Let It Be' from the vaults of the Abbey Road studios in W8.

These tapes featuring Paul McCartney, John Lennon and Ringo Starr contain three new songs the lyrical content of which can be described as blatantly racist. They are: 1. 'No Immigrants', an early version of 'Get Back' which begins with McCartney singing 'Don't dig no Pakistanis taking all the people's jobs, get back to where you once belonged'. 2. 'White Power', where McCartney chants the title and Lennon replies 'Yeah' over a sub-standard blues riff.

God... (as we affectionately refer to them), claim that they wish to "bring down The Beatles because we want to be bigger than them without doing the work".

Their first move in this direction after obtaining the tape was to contact *The Sun* newspaper, offering them the story. Initially front page coverage and a four figure sum were mooted but, after contact with the McCartney press office, this was reduced to a column in the *Bizarre* section and a couple of hundred quid with no credit to God.

The tapes were then sent to us at the *Jaws* desk, together with a press release based on the Angry Brigade's original press release and containing the phrase "Journalists are scum, whose conspiracy?" referring to the 17-year press silence on the tapes and a supposed planned hippy revival.

In point of fact, the most outrageous thing about the tapes is the atrocious standard of the playing and singing on them. As John Tobler said, "The Beatles weren't racist. Paul and John had obviously had a few drinks and were just mucking about", but God... are not about to miss a good scam when they sniff one, and even so the tapes are without doubt genuine and likely to cause McCartney no small amount of embarrassment. He was away on holiday and unavailable for comment as we went to press.

And the rest of the God... master plan? Their manager informs me that they had something up their sleeves for the Royal Wedding and that some gigs are planned but that journalists will have to find out about them for themselves if they are interested.

RICKY KILPOPSTARS

JULY 5, 1986

NME

Page 2—New Musical Express 12th July

MAC ATTACK

PAUL McCARTNEY a racist? The question was raised in *The Sun* last week following that paper's discovery of a Beatles bootleg tape currently being circulated around London's pubs. The tape – titled 'Enoch And Roll' on the God Told Me To Do It label – includes three tracks, one of which is a version of 'Get Back' featuring Macca complaining that Pakistanis are nicking everybody's jobs and advising immigrants to "*get back to where you once belonged*". Another track, 'Commonwealth', tosses in references to Enoch Powell and sends up the whole idea of various nationalities sharing any sort of joint destiny. While it seems that the material is genuine, it's equally probable that the tracks were originally no more than jokey send-ups.

But who's behind the tape's release? *NME*'s copy came replete with a leaflet proclaiming "Journalists Are Scum" and "Sigue Sigue Sputnik Hoaxed With Gig Offer", said leaflet being marked 'The Mark Chapman Dining Club' and a scribbled note advising buyers seeking further info to contact a London number and ask for 'Tony'. We did so, only to be informed that nobody at that address had ever heard of either 'Tony' or the tape and that the number given actually belonged to Martin Dogville!

Fred Dellar

TICKET TO RIYADH

Never did I think that professional mischief makers would dredge up a "racist Beatles" story. Lest any of your readers wonder where this fabricated and dangerous monstrosity of a tale appeared from, I detail the facts chronologically.

Late 1968 Conservative politician Enoch Powell makes infamous Rivers Of Blood speech calling for repatriation of coloured immigrants.

January 1969 Beatles are filmed live in studio, rehearsing for the *Let It Be* movie. In a round of spontaneous jamming and fooling around in the midst of shambolic versions of 'House Of The Rising Sun', various rock 'n' roll classics and Beatles numbers, they performed a very loose jam which bootleggers later dubbed 'Commonwealth' and 'White Power Promenade'.

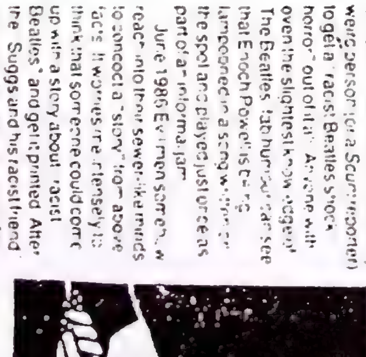
These sessions were bootlegged as early as Summer '69 and I have had a copy since the early '70s. The sound quality is dreadful but it would take a very weird person (or a Sun reporter) to get a "racist Beatles" shock horror" out of it. Anyone with even the slightest knowledge of The Beatles' tab humour can see that Enoch Powell is being lampooned in a song written on the spot and played just for farce as part of an informal jam.

June 1986 Evil men somewhere reach into their sewer-like minds to concoct a "story" from above facts. It worries me intensely to think that someone could come up with a story about "racist Beatles" and get it printed. After the Suggs and his racist friend story we should ensure that tripe like this is quickly rebutted.

Whatever your view of The Beatles I do not think that anyone in their right mind could consider them racists – you need only look at their solo careers and the musicians they played with, the benefit for Bangla Desh and even (gulp) 'Ebony And Ivory'.

Desmond Jones, Perth, Scotland.

july 19



THE Sun

THE SUN, Saturday, August 2, 1986 23

★ IF WICKSY thinks that Dogmarket—the name Harry has chosen for the East Enders band—is daft, he ought to check out the bands who are gigging this week.

Here are the weirdest: Tie The Boy Aslan, Caustic Filth, The Blubbery Hellbellies, Irma And The Squirmers, Decapitated Vicars, The Entire Population Of China and God Told Us To Do It.

THE SUN

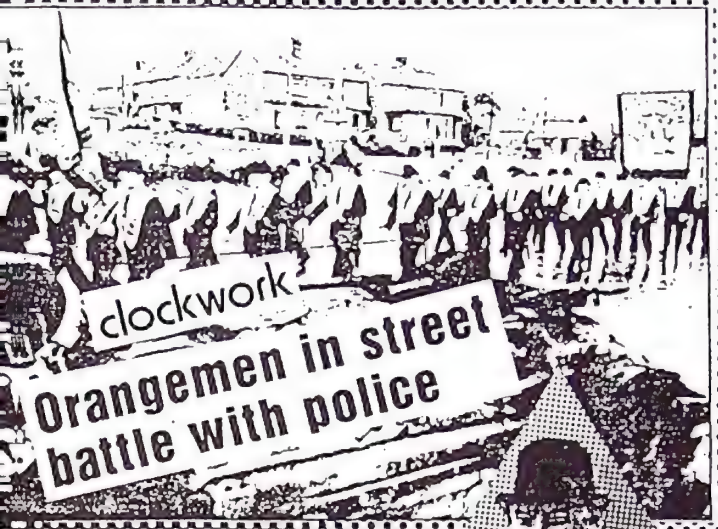
Bizarre

BY MARTIN DUNN and NICK...

McCartney in 'ra... tapes' r...

BENEATH THE VALLEY OF THE

ULSTER-VIXENS



eiing the adventures
Young Ian,whose
imciple interests are;

EIETHOVEN,
O-PE.
ad lashings of the old
L:STER-VIOLENCE

OD TOLD ME TO DO IT

uly 23 69 DEAN ST. W.1. 11PM £2

IN THE NAME OF ALLAH

GOD TOLD ME TO DO IT

ARE THE

A.i.d.s PiSTOLS

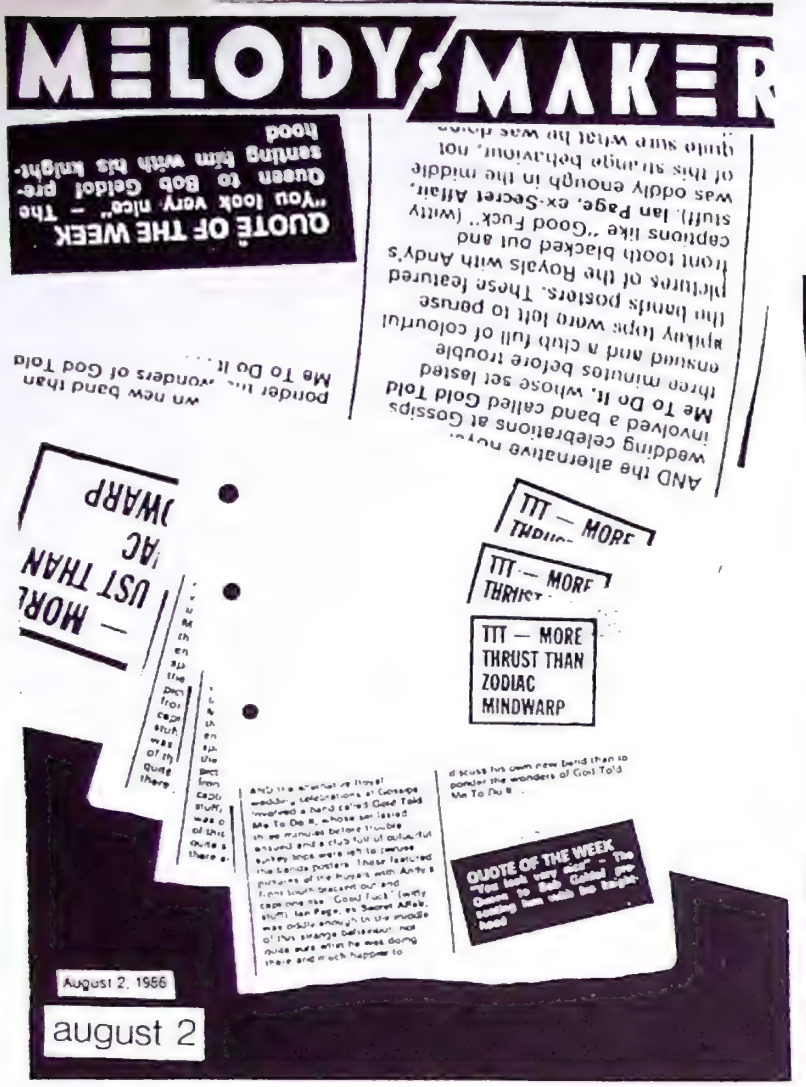
logo stolen by NME

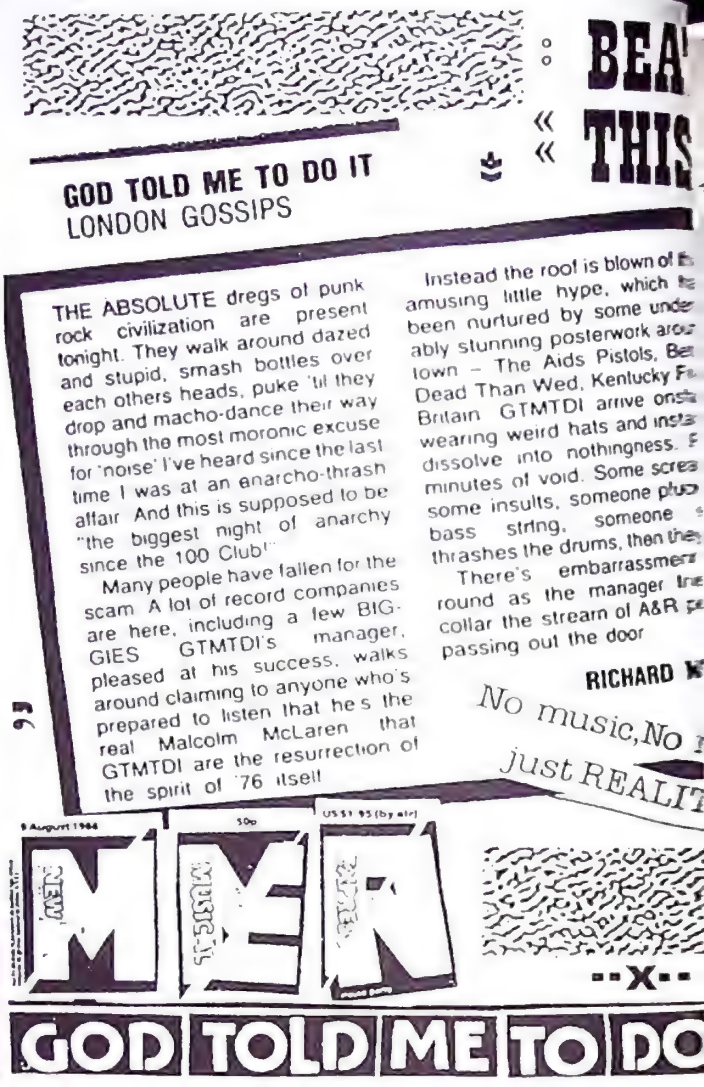
hain-saw wedding

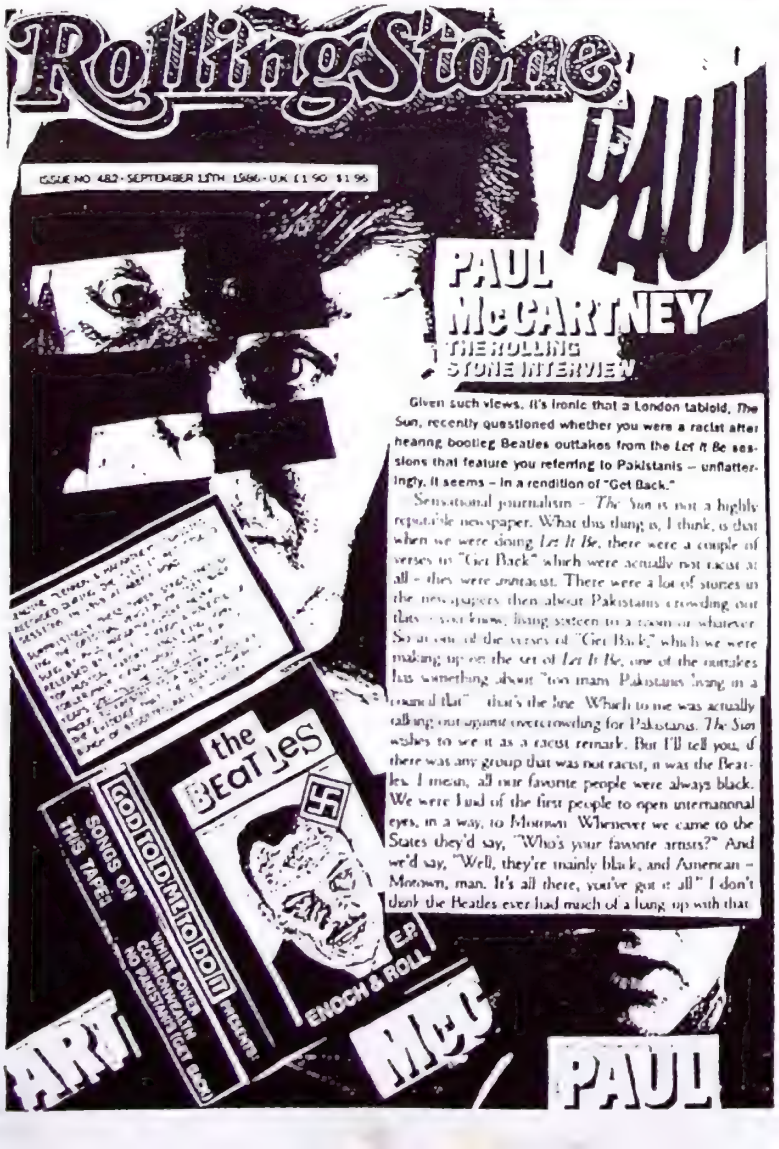
OD TOLD ME TO DO IT

69 DEAN ST. W.1. 11PM

GOD TOLD ME TO DO IT







MELODY MAKER

QUOTE OF THE WEEK
"You look very nice" – The Queen to Bob Geldof presenting him with his knighthood

AND the alternative royal wedding celebrations at Gossips involved a band called Gold Told Me To Do It, whose set lasted three minutes before trouble ensued and a club full of colourful spikey tops were left to peruse the bands posters. These featured pictures of the Royals with Andy's front tooth blacked out and captions like "Good Fuck" (witty stuff). Ian Page, ex-Secret Affair, was oddly enough in the middle of this strange behaviour, not quite sure what he was doing

ponder the wonders of God Told Me To Do It ...

TTT — MORE THRUST THAN ZODIAC MINDWARP

August 2, 1986

august 2

BEA... THIS...

GOD TOLD ME TO DO IT
LONDON GOSSIPS

THE ABSOLUTE dregs of punk rock civilization are present tonight. They walk around dazed and stupid, smash bottles over each others heads, puke 'til they drop and macho-dance their way through the most moronic excuse for 'noise' I've heard since the last time I was at an anarcho-thrash affair. And this is supposed to be "the biggest night of anarchy since the 100 Club!"

Many people have fallen for the scam. A lot of record companies are here, including a few BIGGIES. GTMTDI's manager, pleased at his success, walks around claiming to anyone who's prepared to listen that he's the real Malcolm McLaren that GTMTDI are the resurrection of the spirit of '76 itself.

Instead the roof is blown of th... amusing little hype, which ha... been nurtured by some under... ably stunning posterwork arou... town – The Aids Pistols, Be... Dead Than Wed, Kentucky Fr... Britain. GTMTDI arrive onsta... wearing weird hats and insta... dissolve into nothingness. F... minutes of void. Some screa... some insults, someone pluc... bass string, someone ... thrashes the drums, then they...

There's embarrassment round as the manager tri... collar the stream of A&R pe... passing out the door.

RICHARD W...

No music, No ... just REALIT...

9 August 1986 · 50p · US $1.95 (by air)

NEW MUSICAL EXPRESS

--X--

GOD TOLD ME TO DO...

Rolling Stone

ISSUE NO 482 · SEPTEMBER 11TH 1986 · U.K. £1.90 $1.95

PAUL McCARTNEY
THE ROLLING STONE INTERVIEW

Given such views, it's ironic that a London tabloid, *The Sun*, recently questioned whether you were a racist after hearing bootleg Beatles outtakes from the *Let It Be* sessions that feature you referring to Pakistanis – unflatteringly, it seems – in a rendition of "Get Back."

Sensational journalism – *The Sun* is not a highly reputable newspaper. What this thing is, I think, is that when we were doing *Let It Be*, there were a couple of verses to "Get Back" which were actually not racist at all – they were *anti*racist. There were a lot of stories in the newspapers then about Pakistanis crowding out flats – you know, living sixteen to a room or whatever. So in one of the verses of "Get Back," which we were making up on the set of *Let It Be*, one of the outtakes has something about "too many Pakistanis living in a council flat" – that's the line. Which to me was actually talking out against overcrowding for Pakistanis. *The Sun* wishes to see it as a racist remark. But I'll tell you, if there was any group that was not racist, it was the Beatles. I mean, all our favorite people were always black. We were kind of the first people to open international eyes, in a way, to Motown. Whenever we came to the States they'd say, "Who's your favorite artists?" And we'd say, "Well, they're mainly black, and American – Motown, man. It's all there, you've got it all." I don't think the Beatles ever had much of a hang up with that.

the BEATLES

GOD TOLD ME TO DO IT

SONGS ON THIS TAPE:

E.P. ENOCH & ROLL

ART

McC

PAUL

SUNDAY SPORT

GHASTLY GIMMICK

A SHOCK rock band is cashing in on glamour ... Fox in a T-shirt stunt which shows her nailed to ...

The shirts have been designed to promote punk group God Told ... The shirts, which carry the slogans "Crucifox" and "The Voice of ... tion," have already been banned by several shops.

Another sick T-shirt refers to Conservative Party chairman Norman Tebbit.

One of their posters carries the message – "Castrate all car drivers," and their songs' shocking lyrics with detailed references to sex, AIDS, and "crack" – the new killer drug cocktail – have led to mass walk-outs at concerts.

But the four strong group, who are based in Hackney, East London, are defiant.

Manager John Travis, 21, said: "We've got hundreds of fans and thousands of T-shirts have been sold. The topless Sam Fox is definitely the most popular."

But he admitted their stunts backfired.

"We sometimes get bottles thrown at us while we're performing and once we were attacked when we went into a feminist cafe.

"But we play the things we want to listen to. We are a ...

By Made...

Loo on view

A LOO from the former home of Sir Harry Secombe is set to become a permanent exhibit in a museum.

The potty plan was launched by local councillor, Glyn Sparkes, when he heard the two-tone buff and white loo had been removed during renovations from Sir Harry's old house in Swansea.

Now the city's Industrial and Maritime Museum will show off Sir Harry's former family seat.

The great IDEOLOGICALLY SOUND SWINDLE

A new ideology.
A new philosophy.
A new therapy.
A new theology.
A NEW BIGOTRY.

PUT "PAY NO MORE THAN.." ON ALL YOUR PRODUCTS.

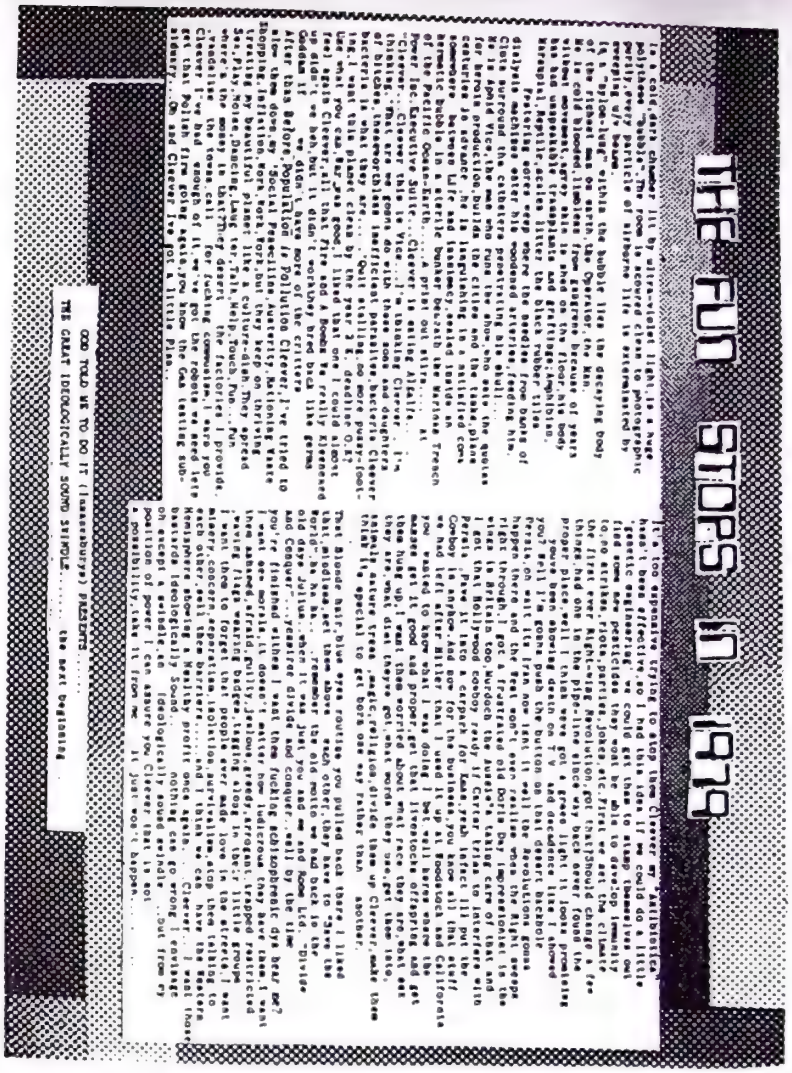
GOOD, FROM NOW ON IT'S YOUR SWINDLE.

ER ALL THEY ARE
OUR PROPERTY.

Drown your troubles in the magical Lard of

"KISS THE SCREEN"

GOD TOLD ME TO DO IT [insanesburys]



The great IDEOLOGICALLY SOUND SWINDLE

A new ideology.
A new philosophy.
A new therapy.
A new theology.
A NEW BIGOTRY.

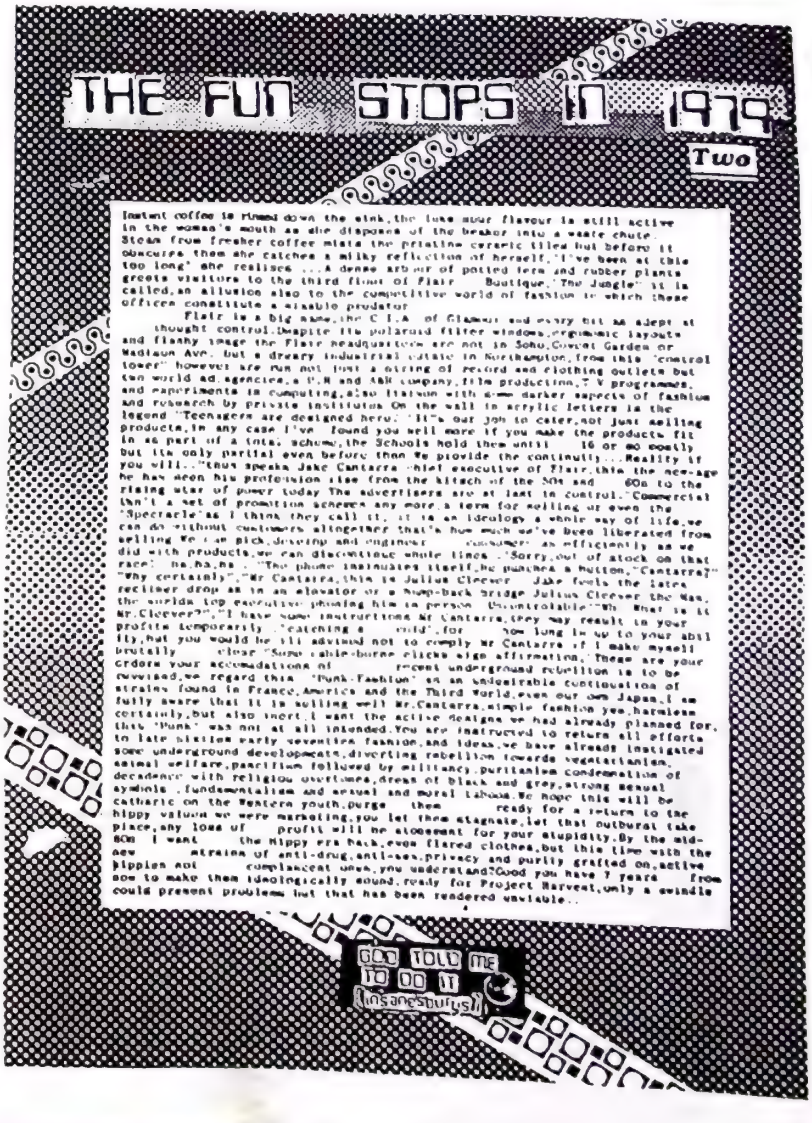
"I don't want your money.
I want your MIND."

follow the instructions carefully.

1. TURN YOUR BAND INTO A RELIGION.
2. CHOOSE THE NAME 'GOD TOLD ME TO DO IT'.
3. FIND A SYMBOL, FASCIST/RELIGIOUS/SEXUAL, AS NEAR AS POSSIBLE TO A CROSS OR SWASTIKA.
4. CASH IN ON PEOPLE'S FEARS, OFFER THEM A SENSE OF BELONGING(to you), ELITISM, CREATE "FAITH FROM CHAOS".
5. PREACH THE SWINDLE.
6. GET THEM BACK INTO FLARES.

GOD TOLD ME TO DO IT [insanesburys]

the "alternative" is worse than the real thing'



Explore a timeless land of fearless heroes
ferocious beasts and fairy spirits in

god taught ME HOW TO DO IT

all the notes, some of them in sequence

ALL SONGS SPECIALLY ADAPTED FOR STYLOPHONE

As considered ideologically sound by the Design Centre

Hear a Miracle

low-fat remix

THE GOD TOLD ME TO DO IT

hymn book . . . . HEAR the WORD of the LORD

OH CHRIST ! I'VE HAD ENOUGH

Today's crises mean the end of this evil world is near!

JESUS CHRIST HAS CHANGED

- Ex porn king
- Ex gangland leader
- In and out of prison
- Twice pronounced 'clinically dead'

NOW HE HAS RETURNED IN THE FORM OF CHOCOLATE MILK ONTO THE SUPERMARKET SHELVES OF THE WORLD. WE ARE WITNESSING THE FINAL APOCALYPSE RIGHT NOW, GOD IS POWERLESS TO STOP IT BUT JESUS AND HIS FRIENDS GOD TOLD ME TO DO IT CAN PULL YOU THROUGH SING THEIR SONGS AND GIVE THEM YOUR LOVE AT EVERY GIG

THE FREE WAY !

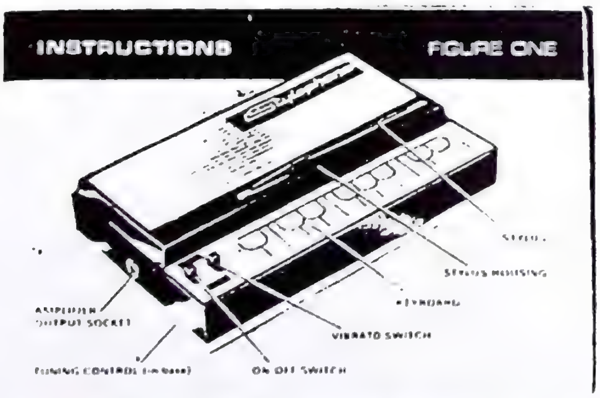
IF UNDELIVERED PLEASE RETURN TO
INTERNATIONAL TIMES
BCM IT
LONDON
WC1V 3XX
ENGLAND

GOD TOLD ME TO DO IT [insanesburys]

Discipline willpower and us.

[illegible] That's what I [illegible] GOD TOLD ME TO DO [illegible] releasing the lyrics to their [illegible] pop [illegible] book. And now here it is in your hands and aren't we all proud of them? These are thrilling days to be alive in [illegible] anything to say about [illegible] already been screamed by every teenager from [illegible] to Hong Kong, but the best description I've come across is that they are..."Arguably the world's Greatest group." I don't know of anyone who wouldn't argue with that.

STAN [illegible]



GENERAL HINTS

Treat your STYLOPHONE well—and it will give you long service.
Always switch the STYLOPHONE OFF when not in use.
Do not strain the Stylus wire unduly, and return the Stylus to its housing after use.
Keep the Keyboard and Stylus Tip clean with a soft cloth.
Use the Tuning Control ONLY for tuning. No attempt should be made to adjust any control on the circuit inside, as this affects the spacing of the notes.
If the STYLOPHONE goes out of tune—replace the battery.
The STYLOPHONE is an ideal extra instrument for groups and can be used with existing amplification systems.
Get together with other STYLOPHONE enthusiasts and form music clubs.
Make music anytime—anywhere—even outdoors.

The STYLOPHONE is today's instrument! We wish you many, many hours of musical pleasure.

I'm lonely

WHITES

SECRET LEMONADE DRINKERS

I'm afraid

SIX PACK OF CHRIST

What is in store for the human race,
unlimited by a sell-by date,
into your fridge and into your heart
time for the dairy of Christ to start.

Shelf-life after death,
with a six pack of Christ

Low cholesterol balm
at Easter he rose,
again and came to the boil,
to save us all,
simmering with love
Don't sulk,
buy in bulk.

Shelf life after death,
with a six pack of Christ

PLANKTON INVASION

Those fools on that beach
they're well within reach,
they laugh and shout,
on this judgement day.
Now the Rulers of the waves
plan to make us their slaves,
If only the whales had been saved.
It's a
Plankton Invasion, Plankton Invasion.
Help they're coming ashore.
Plankton Invasion, Real World War.
Along the streets they'll swarm,
A microscopic but harsh regime.
Violent krill.
Eager to kill
Not so dumb like other animals.
Plankton are taking their revenge.
So I won't put the gun down officer.
are you mad?I had to kill those
people to save them from the Plankton
Invasion. now I'm gonna save you.

I'VE KILLED A THOUSAND, I'LL KILL A THOUSAND MORE

SLEDGHAMPSTER

On the building site,
In the dead of night,
This isn't Hampshire,
It isn't Hampstead,
It's somewhere else in London,
Instead,
But the tools are none too
potent,
Theyve been replaced by rodent
Oh,Too soft,too soft to knock
down the wall,
Oh, Sledgehampster,a bloody
Sledgehampster,and its bloody
USELESS
Go back to bed until tomorrow
morning.

DOUBLE HUMAN CHEESEBURGER

It's a funtime at MacDonalds
so get your money's worth,
That bloodthick triple milkshake,
is your last meal on this earth,
Now there's a man walked in the door,
carrying the 3rd World war,
sets his bags down on the floor,
I've killed a 1000 I'll kill a 1000 more.
Little Johnnys brains become cottage cheese
Pay at the consumer cash point please
But today youre gonna pay a whole lot more
Cos I've killed a 1000 I'll kill a 1000 more
A lot of lead in the air today
Ronald's conditioning systems failed,
Is this kind of atrocity
good or bad publicity?
Abbatoir to abbatoir, lust to lust,
All things must pass and fast,
before the S.W.A.T. team use their fight [illegible]
I may get on the evening news,
So call the Press before you call the [illegible]
I've Killed a 1000 I'll Kill a 1000 more

A PINT OF VODKA BARMAN:
A pint of vodka barman,
a pint of vodka now,
a pint of vodka barman
and shoot the cow.

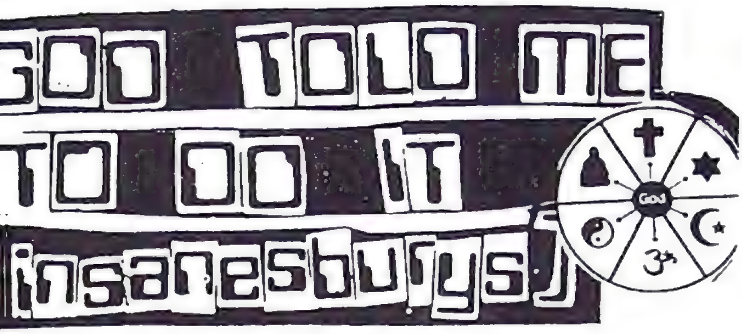
[illegible] OVER THE [illegible]
[illegible] the boys best number to date
[illegible] of the fact they havent written
[illegible] to the tune of I dont want to set
[illegible]

So I listened to punk and watched video rock (late at night, when my teenage daughters were in bed and braving my wife's incredulous looks)

[illegible] NOW YOU KNOW GOD TOLD ME TO DO IT'S SONGS [illegible]

WHEN THE PEOPLE ARE IN TROUBLE
THEY TURN TO GOD...
WHEN GOD IS IN TROUBLE
HE TURNS TO US....

so must you'



...r those who've been "civilised" long enough.

live

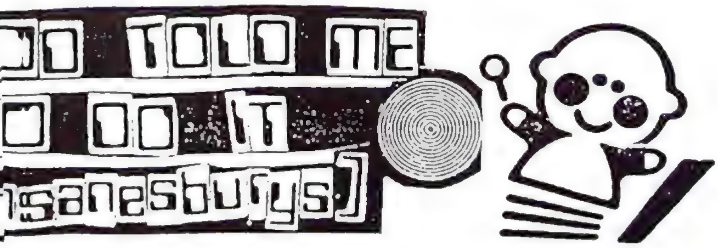
...T WOOD GREEN 'OLDE ARTS CENTRE'
REDVERS ROAD N22.
ON SAT. OCTOBER 26th.

»face the facts«

"GOD TOLD ME TO DO IT" are an EVENT!!

. . . . **Meditate on these things**

...e people are TALKING about them now than when the BEATLES split up.
...e people are SHOCKED by them now than when SID VICIOUS was charged ...h MURDER
...e people are placing their HOPES and DREAMS in them than when ...COLM SARGENT shot at THE QUEEN
...ou MISS their next gig,what will you tell your children?



...OLD ME TO DO IT " live at WOOD GREEN Arts Centre,Lordship ...near to Wood Green tube station,SAT.SEPT.14th...
...e SAKE of your own future and that of your family and loved ones ...e be there...

BLOODY but unbanned

Hopes were fading last night for controversial Punk outfit:
GOD TOLD ME TO DO IT

MOODY RUDI..contemplates

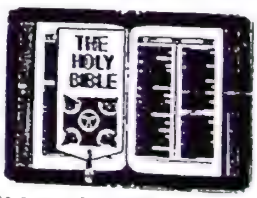
Their two week battle to be banned from the forthcoming ROCK AGAINST METABOLISM gig at Wood Green Old Arts Centre appears to have ended in defeat.Despite well orchestrated fake protests the management of the Wood Green venue have issued a curt and adamant statement that they will under no circumstances prevent the band from playing an entire set and encore.This must come as a bitter blow to Supergroup supremo Rudi Pringle who has been trying desperately to stay fashionable.
"It's a typically 'under the top'reaction,it sickens me".he stated.
Haringey Council also took a firm line,refusing to even discuss the decision to withold restrictions on God Told Me To Do It's performance.
"We are only a Gospel Thrash band but for some reason they have come to regard us as no threat",Rudi vexed earlier today "I feel we've been branded as harmless or something,but we'll show them,they may have allowed us to play this time but we'll not be back,we'll show them by never playing again".

If this is so then the ROCK AGAINST METABOLISM gig at WOOD GREEN OLDE ARTS CENTRE on SAT.14 SEPT.,Redvers Rd.nr.Wood Green Tube could be your next and LAST CHANCE to see Pop's Lemon-freshest phenomenon

The FAITH and the FURY

BANNERS ARE WAVED AS MOB LAYS SIEGE TO GIG OF HATE..

VIOLENT SCENES THAT ALMOST LED TO TRAGEDY...



GOD TOLD ME TO DO IT.

[illegible] "Rock against Metabolism" gig was the scene of NEAR RIOT last week as demonstrators voiced their opposition to provocative gospel group GOD TOLD ME TO DO IT
[illegible] were angry because of outspoken views band member RUDI PRINGLE has persisted with.Other musicians were enraged when they learned they were to share the bill with the band and many pulled out in disgust"They are simply an insidious bunch of crooks we are a tolerant community but they are beyond contempt we cannot let their performance go without showing our anger", a spokesman for the protesters stated.Police were powerless to stop a mob of residents aided by punks,skins and an assortment of colourful youths from storming the venue in an attempt to stop GOD TOLD ME TO DO IT from playing."It was almost a [illegible] [illegible]" police chief [illegible] [illegible] claimed.With the threat of FURTHER GIGS PLANNED by the band, it seems the moral outrage that is shocking the [illegible] of a Nation IS set to continue

.."EVEN MORE TO COME" THREAT

THE IMAGE OF MASS-DESTRUCTION....
CAN WE PREVENT THIS FROM HAPPENING AGAIN?

It is almost ten years now since the dropping of the Sex Pistols bombshell on the British Isles.The first ever use of 'Punk' weaponry on a civilian population.After some preliminary teststhe decision was taken in late I976 to release a Sex Pistols record directly over London.The resulting holocaust ushered in the 'Punk-age',an era of terror and uncertainty which we have all had to come to terms with. Nothing was known about the long-term effects of exposure to such intense levels of energy and in the years since the detonation we have witnessed many tragic mutations as a result of fallout.

Many blame the old Hippies for causing the build-up to the disast that it was their complacency which made the terrible events inevitable.In the intervening time an attempt has been made to insure a more secure future.An alternative establishment has come into being more aware of the dangers that we face and dedicated to defusin them.But the threat still remains,the same conditions as a decade ago are present again today;boredom and frustration in our Youth and even a return to Pub Rock.Since I977 the stockpiles have grown steadi and the Noiseheads of today have a potential force so vast,that were they to be used,they would make those dropped on Britain 9 years ago seem like fire-crackers by comparison.Evacuation or shelter in a full scale PunkRock exchange would be virtually non-existent,millions would be caught in the shockwave without hope of protection.And afterwards,Nausea,Insanity,Noise,Devastation,has so short a time really clouded our memories to the horrors of Punk?

Together we must stop history repeating itself.It is up to us all, we cannot carry on ignoring our collective responsibility,Punk must never,never be used again,we must guarantee a future of Peace,Quiet and Safety for ourselves and our children.Save this world from the lunatics who would drop the bomb again.

Nuclear terrorism 'on the horizon'

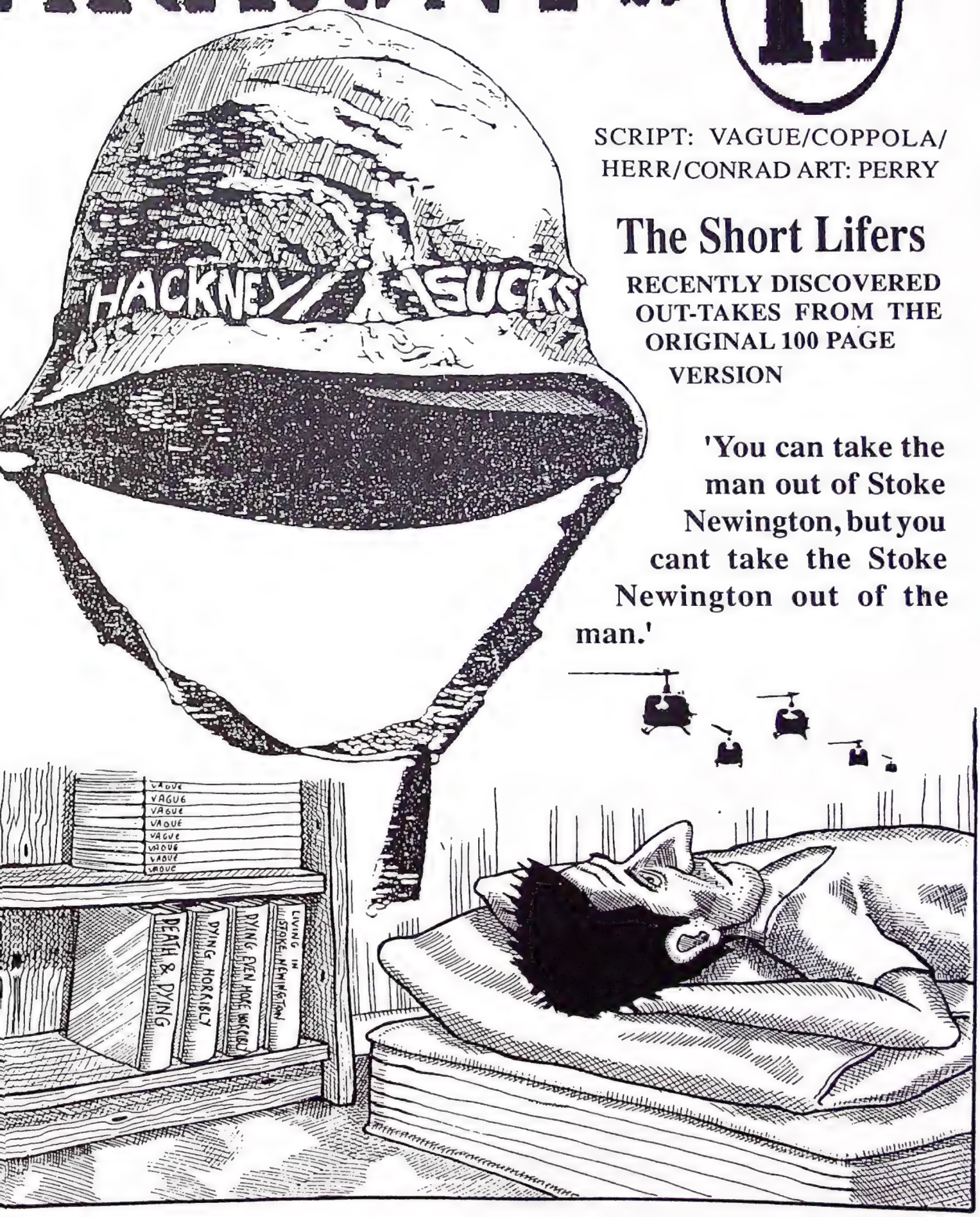
VAGRUNTS II

SCRIPT: VAGUE/COPPOLA/
HERR/CONRAD ART: PERRY

The Short Lifers

RECENTLY DISCOVERED OUT-TAKES FROM THE ORIGINAL 100 PAGE VERSION

'You can take the man out of Stoke Newington, but you cant take the Stoke Newington out of the man.'



ALRIGHT, ALRIGHT, IT'S JUST A PAIR OF FLARES.
GET OUTTA HERE, GET OUT GET OUT.
IT'S ALRIGHT, IT'S JUST PAIR OF FLARES.
EVERYBODY ALRIGHT?
YOU ALRIGHT?
DEATH FROM ABOVE
GIVE HIM SOME SPEED.
OH MY GOD! OH MY GOD! GOD HELP ME!

EVERYTHING I SAW TOLD ME THAT PORRIDGE HAD
ONE HIPPY. THE PLACE WAS FULL OF THEM,
EW AGE HIPPIES, ANARCHO HIPPIES, HIPPY GOTHS.
I WAS STILL IN STRAIGHT TROUSERS IT
WAS BECAUSE HE WANTED IT THAT WAY.
TRIP
DID THEY SAY WHY? VAGUE...
WHY THEY WANT TO SLAG OFF MY ALBUM.
I WAS SENT ON A CLASSIFIED MISSION, SIR.
IT'S NO LONGER CLASSIFIED IS IT?.....
WHAT DID THEY TELL YA?
THEY TOLD ME.....THAT YOU HAD GONE TOTALLY PSYCHEDELIC, AND THAT YOUR ACTING WAS UNSOUND.
IS MY ACTING UNSOUND?
I DONT SEE ANY METHOD ACTING AT ALL, SIR.
I EXPECTED A MAN LIKE YOU.
I'M A ROCK'N'ROLL LIGGER.
WHAT DID YOU EXPECT? ARE YOU A MUSIC JOURNALIST?
YOU'RE NEITHER, YOU'RE A PLAGIARIST WHO'S WATCHED 'APOCALYPSE NOW!' TOO MANY TIMES & CANT THINK OF ANY NEW JOKES.
URGH! YUK! YUK!
OH NOOO!!....

SNIFFIN' RALGEX ③

EVERTON MADE ME

If Graham Greene had been a football fan, he would undoubtedly have been an Everton supporter. How could he have resisted the romantic failure of the Catholic Blues? The style, the sophistication and the utter dispair of the School of Science-Fiction. As an Everton supporter you're a permanent resident of Greeneland and as a Southern Evertonian you're always close to acquiring a condo in Flip City.

I was going to attempt a Greenesque/Sci-fi review of my last trip to the Twin Towers (for the ZDS Final) but I'd rather not dwell on it anymore than I have done. So instead here's a joke I cribbed from 'When Sky's are Grey', the Everton fanzine:

Marilyn Monroe and Rock Hudson were having a chat in heaven. Inevitably Rock asked Marilyn who out of anyone still alive she would most like to be. And rather predictably Marilyn replied, "Madonna." "Why her in particular?" Rock inquired inquisitively. "Well..." Marilyn mused, "She's got money, a nice body, she seems quite happy, and of course she can sing, something I was'nt all that good at. Why, who would you go for, Rock?" Witho hesitation, Rock sai "Bruce Grobelaar." "Wh the hell is he?" said Marily in total bewilderment. "He a goalkeeper for a footb team in England called Li erpool." replied Rock. "Bu why him?" cooed Marily "Well, he has 10 arsehol in front of him, 30,0 pricks behind him, and h still cant catch anything replied Rock enviously.

WARNING: PLAYING FOR ARSENAL CAN DAMAGE YOUR HEALTH.

Also, according to 'Whe Sky's are Grey', the late addition to the list of f mous Everton supporters Col. Muammur Gadaffi. Th undisclosed 'WSAG' sourc claims he was converted t the cause after our Europea Cup Winners' victory Rotterdam and subse quently changed Libya' national strip from green blue and white.

YESTERDAY'S FOOTBALL

BARCLAYS LEAGUE FIRST DIVISION

Arsenal (2)	3	Manchester Utd (0)	1
Smith 3 (1 pen)		Bruce pen	40,229
Nottm Forest (1)	2	Liverpool (0)	1
Clough pen, Woan		Molby pen	26,151

SECOND DIVISION

Port Vale (0)	1	Sheffield Wed (1)	1
Earle		Hirst	13,317

VAUXHALL LEAGUE AC Delco Cup final: Carshalton Athletic 1 Woking 2 *(at Kingstonian FC)*. GREENE KING SPARTAN LEAGUE Premier

- WINDOM EARLE SCOR AGAINST THE OWLS.

OTHER GREAT 23'S

[1]
THE YEAR OF THE FIRST WEMBLEY CUP FINAL - THE WHITE HORSE ONE - WAS 1923.

[2]
THE FIRST RUSSIAN TANK TO ENTER PRAGUE WAS NO.23.

[3]
IN 1923 GRAHAM GREENE EXPERIMENTED WITH RUSSIAN ROULETTE.

[4]
THE DAY BETWEEN THE ASSASSINATION OF JFK AND LEE HARVEY OSWALD WAS NOVEMBER 23rd. AND IF YOU ADD UP THE LETTERS BETWEEN THEIR RESPECTIVE INITIALS YOU'LL FIND IT COMES TO 23. WELL, ONE PLUS ONE AND THREE.

[5]
SACCO AND VANZETTI WERE EXECUTED ON AUGUST 23rd.

[6]
BONNIE AND CLYDE DITTO MAY 23rd.

[7]
'TWIN PEAKS ' STARTED IN THIS COUNTRY ON OCTOBER 23rd, THE LAST ENTRY IN LAURA'S DIARY WAS FEBRUARY 23rd AND 'TWIN PEAKS' WAS STOPPED FOR THE SNOOKER ON APRIL 23rd.

[8]
MY FLATMATE, SIMON, WROTE OFF HIS BMW AT THE A23 JUNCTION OF THE M23.

[9]
ON MARCH 23rd WE LOST OUR COOKER. IT WAS THERE ONE MINUTE, GONE THE NEXT.

[10]
23 PEOPLE DIED IN THE FIRST NIGHT'S BOMBING OF BAGHDAD - ACCORDING TO IRAQ.

[11]
MAN UTD HAD'NT QUALIFIED FOR A EUROPEAN CUP FINAL FOR 23 YEARS [BEFORE THIS YEARS'].

[12]
VAGUE 23 WAS COMPLETED 23 YEARS YEARS TO THE DAY OF THE BEGINNING OF PARIS '68 AND ALL THAT.

[13]
THE NAZIS WERE GETTING GOING IN 1923.

[14]
I MOVED TO LONDON ON MY 23rd BIRTHDAY.

[15]
A PINT OF MILK ALWAYS USED TO COST 23p. AS DOES A QUARTER POUND OF 3 INCH NAILS.

[16]
2 DIVIDED BY 3 EQUALS 0.666.

[17]
THERE WERE 23 MEMBERS PRESENT AT THE LAST EGM OF PORTOBELLO HOUSING COOP.

[18]
I'VE NEVER LIVED AT A NO.23.

[19]
OUR GAS DISTRICT NUMBER IS 23.

[20]
TONY D DID 17 ISSUES OF 'RIPPED & TORN' AND 6 OF 'KILL YOUR PET PUPPY'= 23. AND VALE'S DONE 11 'SEARCH & DESTROY'S AND 12 'RE/SEARCH'S = 23.

[21]
ROY ORBISON'S BIRTHDAY IS APRIL 23rd. AS IS JOHN STUDHOLME OF PRAG VEC'S.

[22]
JOHN DILLINGER ROBBED 26 BANKS, 3 FOR THE SAKE OF ART, 23 FOR MONEY.

[23]
THERE ARE 23 'OTHER GREAT 23'S' IN THIS RATHER POINTLESS BUT NONETHELESS MILDLY AMUSING LIST...UP TO NOW THAT IS, BUT I'VE JUST COME ACROSS A FEW MORE: - 1977 WAS 23 YEARS BEFORE THE END OF THE 20th CENTURY. / THERE WERE 23,000 RUNNERS IN THE 1991 LONDON MARATHON. / THE LAST MANNED LIGHTSHIP IN THE ENGLISH CHANNEL WAS NO.23. / BRITAIN WAS THE 23rd COUNTRY INTO SPACE. / ALAN SMITH WAS ARSENAL'S TOP SCORER WITH 23 GOALS BOTH TIMES THEY WON THE CHAMPIONSHIP. / 23 HINDUS DIED IN A 1988 SIKH BOMB ATTACK ON A TEMPLE IN AMRITSAR. / IN THE BOOK, DALE COOPER JOINS THE FBI IN 1977 AT AGE 23. / THERE WERE 23 MILLION ROMANIANS LEFT IN ROMANIA AFTER CEAUCESCU - THAT'S ENOUGH IS'NT IT?

The last manned lightship has disappeared from the English Channel

Come in No 23, your time is up

The English Channel is never still; even when it looks calm, an underlying swell, or the notorious short-wave chop, gives it a labile quality that has turned many a hardened seafarer's stomach.

It is the busiest stretch of water in the world. Hundreds of ships use it every day and after a horrific series of collisions in the early Seventies, which showed that many ships were keeping

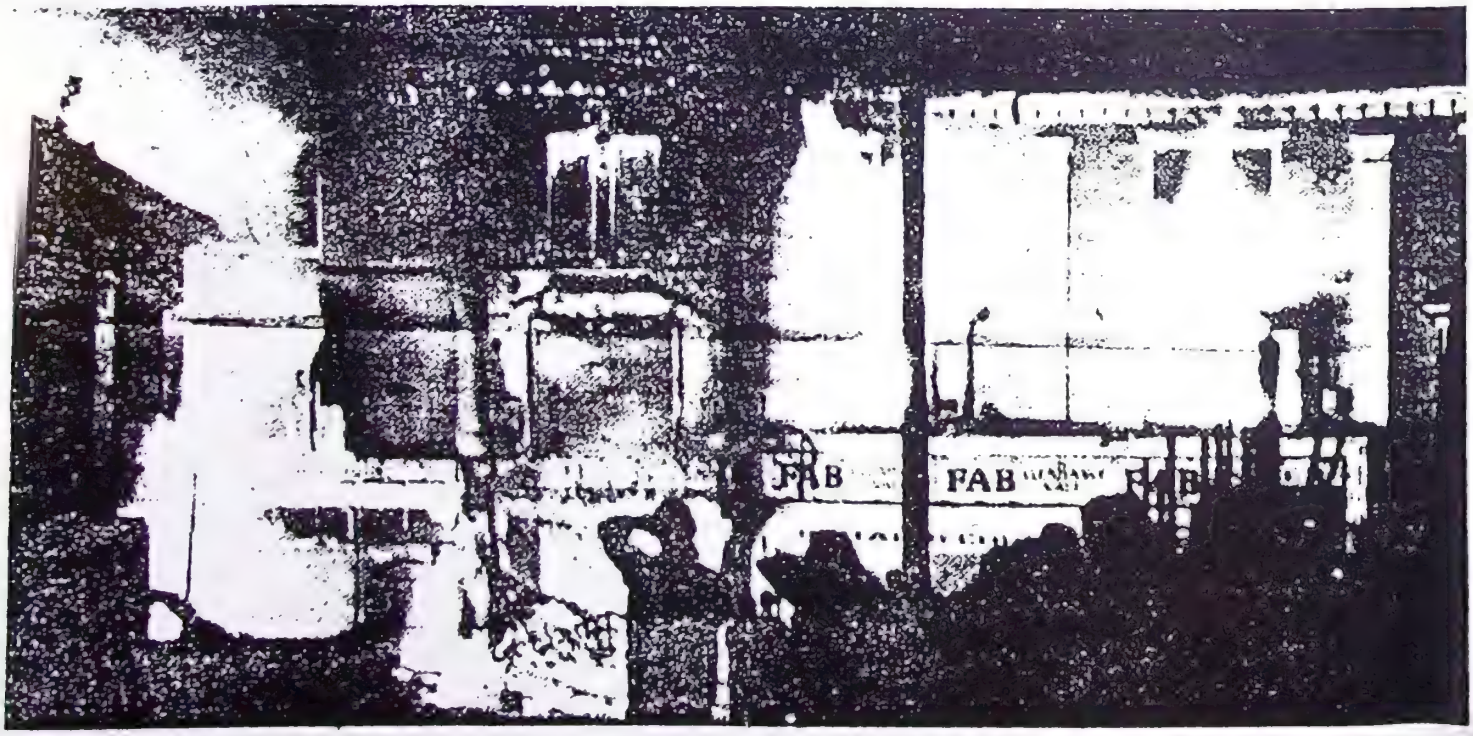
guage, delineating the British coastline: Dowsing, Galloper, In-

placed by a GEC radio telemetry system. Diesel generators on

after extensive consultation with the users. The present mix is con-

THE STAR

RIOT CITY BLAZES



INFERNO . . . Shops burn out of control after a mob went on the rampage in the Handsworth area of Birmingham last night

23 injured as petrol bomb mob rampage

RIOTING youths turned one of Britain's major coloured communities into a blazing no-go area last night.

Shops were looted and set on fire and police injured under a hail of petrol bombs as a 100-strong mob of youths rampaged after a row over a parking ticket.

Helmets

Much of the Villa Cross, Handsworth area of Birmingham was still sealed off early today.

Hundreds of police in helmets and shields marched to try to clear the streets.

In a "deteriorating situation" pelar said houses and a large pub was also ablaze but fire

By MARTIN STOTE

fighting operations were "very restricted."

By that time the gang of black youths and some whites had injured 15 policemen and six firemen with showers of petrol bombs, bottles and bricks.

Two passengers in a bus were also hurt when the mob attacked it.

Cars too were set on fire.

Residents erected makeshift barricades to keep the rioters away from their streets.

Children in nightclothes were snatched to safety as families were evacuated.

Trouble erupted at the end of a carnival day which brought 50,000 to the heart of Birmingham's multi-racial community.

It had been mostly trouble free. The only incident had been at lunchtime when an Asian man was stabbed in the arm as he left a bank.

The fireworks came at 5 pm outside a disused bingo hall in Lozells Road when a constable gave a West Indian youth a penalty ticket for a parking offence.

The officer was assaulted and the building set on fire. Other police were injured as fights broke out.

Firemen arriving to tackle the blaze were pelted with stones and petrol bombs and were forced to abandon two engines. One firemen was knocked unconscious.

Plundered

At the heart of the riot area fires raged in 20 shops after looters plundered thousands of pounds worth of goods — some carting goods away in super-market trolleys.

One youth was seen smashing a cash register against a lamp post in a desperate bid to break it open.

Storekeeper Zulquarnar Sikandar spoke of the moment the mob set fire to his delivery van and then attacked and ruined his grocery shop.

As he sifted through

Turn to Page 2, Column

23 die as violence engulfs black townships

AT LEAST 23 people were killed in savage fighting last night between South Africa's rival black factions in townships east of Johannesburg.

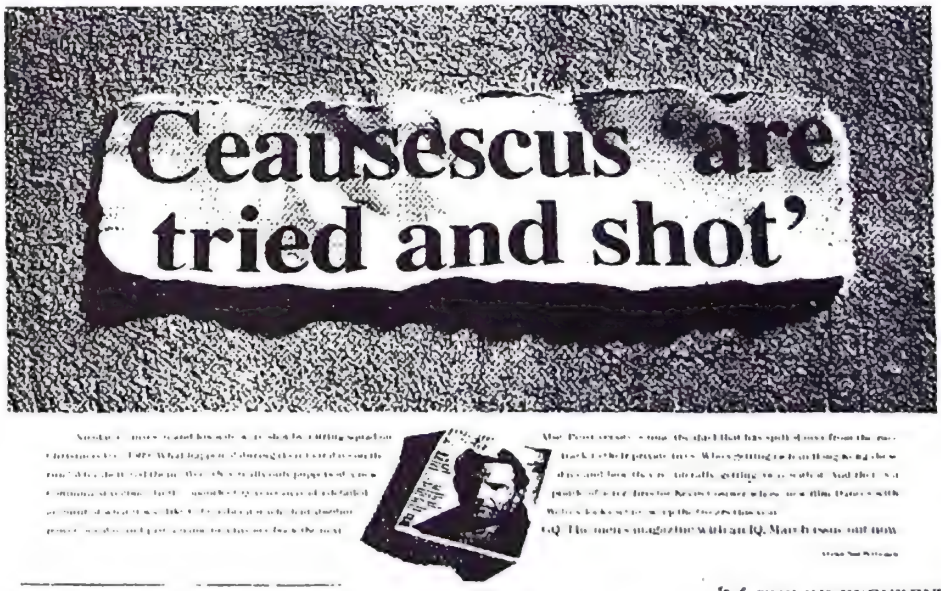
Fourteen people died at Thokoza in running battles between men armed with pistols, spears and large knives. Five people were killed at Tembisa and four at Katlehong townships.

The bodies of about 25 dead and severely wounded men littered Thokoza's Nxaba Street. More dead lay elsewhere in the township. Several houses were burning and the sound of gunfire echoed sporadically.

One photographer saw attackers kill three men by hacking at their victims' necks until their heads were almost severed. Nelson Mandela, deputy president of the ANC, and Law and Order Minister Adriaan Vlok jointly visited Thokoza in an apparently fruitless attempt to restore peace.

Four months of fighting in Johannesburg's townships have cost more than 900 lives. The violence has been mainly between township residents loyal to the ANC and migrant workers from Natal province sympathetic to the Zulu-based Inkatha Freedom Party of Mangosuthu Buthelezi, Mandela's main black political rival.

IN 1989, TWENTY THREE MILLION ROMANIANS GOT THE SAME CHRISTMAS PRESENT.



... THE INDEPENDENT

23 Hindus die in temple blast

Ajoy Bose in New Delhi

At least 23 people were killed and scores more injured in a powerful bomb blast at a Hindu religious ceremony in the Sikhs' holy city, Amritsar, late on Monday night.

Police said yesterday that Sikh terrorists are thought to have detonated the bomb using remote control.

This is the bloodiest Sikh bomb attack since transistor bombs killed more than 100 people in northern India three years ago.

Over 500 Hindus had gathered at the Shiva Bhaina temple in Amritsar for midnight prayers when the powerful blast ripped through the temple. "There was a blinding flash and then there was sound o screaming as we all ran for ou lives," one survivor said.

Officials here fear that tl terrorists may be planning launch a wave of bomb attac to take revenge for their rec defeat at the hands of secu forces at the Golden Temple Amritsar. Extremists have ready killed more than

SHEPHERD'S BUSH
NOTTING HILL
LADBROKE GROVE

E ADT LONDON MARATHON 1991

ail the magnificent 23,000

Majestic Mota motors home
FIRST 50 WOMEN FINISHERS

Your local servic door to door

Jobless man 'hacked' into defence bases

A COMPUTER hacker who broke into sensitive defence systems around the world has been discovered by Scotland Yard.

The 23-year-old unemployed man has hacked into military, commercial and academic computer systems in Britain, Europe and the United States over several years, according to the Yard. He was arrested by the serious crime squad on 9 October, but not charged because no specific legislation covers hacking.

The hacker used the University of Surrey system in Guildford to tap into British and overseas computer networks via a system known as the International Packet Switch Stream.

He is said to have tapped into

By Mary Fagan
Technology Correspondent

no individual has been extradited on hacking charges.

Alistair Kelman, a legal expert on computer crime, said: "I agree that the law in this area is inadequate but it is so easy to keep hackers out that what this does show is the gross incompetence in the management of our defence computer systems."

In Britain, hackers can be charged with criminal damage if they erase or change computer data, or under the Telcommunications Act for running up charges on someone else's account. Because this cul-

'We need ... to contr... the hacke...

A BRITISH hacker's penetration of sensitive defence systems across the world led today to Tory MPs calling for a change in the law.

The 23-year-old unemployed man, arrested by the Serious Crime Squad, was freed by Scotland Yard be-

Standard Reporter

cause no specific legislation covers computer hacking.

The hacker used Surrey University's computer to tap into Ministry of Defence and U.S. defence systems. He is also said to have obtained information from computers of the space agency Nasa.

Now MPs are tabling Commons questions to Defence Secretary Mr George Younger to find out how much information the hacker picked up.

Mr Neville Trotter, MP for Tynemouth and a defence

Prank crippled 6,000 computers

THE "virus" which brought at least 6,000 computer systems throughout the US to their knees last week is believed to have been spread by a 23-year-old graduate student whose father heads the country's computer security agency.

Robert Morris Jr, a graduate ...dent at Cornell University, ap...ntly intended his programme ...ause no harm. Mr Morris's ...ow students told *The New York ...mes* that he wanted to slip his pirate programme into computers using a hole he had discovered in the Defence Department's vast "Arpanet" computer mailing network. Once lodged, the programme was simply to "live" undetected inside the computers.

But working around the clock to execute the plan, Mr Morris made a single-digit error which caused his programme to multiply itself at alarming rates.

From Marc Champion
in Washington

"Arpanet" distributed the virus to research institutions and defence-related networks all over the country, where it jammed computers' memories, slowing operating speeds or closing them down altogether.

The virus was relatively benign, because it was not designed to destroy data and none was lost. But the incident has highlighted the vulnerability to sabotage of some of the most sensitive US computer systems. "This was a serious accident waiting to happen; we deserved it," said one expert.

The student's friends said he became terrified once he realised his mistake, sent copies of a cure programme for the virus to a computer bulletin board, and turned himself in to his father, Robert Morris Sr, the chief scientist for the National Computer Security Centre, said his son will make no comment until he has hired a lawyer.

Douglas McIlroy, a computer scientist with the AT&T telephone company for whom both father and son have worked, said he would not be surprised if one of them were responsible for the virus. Both men are brilliant, obsessed with computer challenges, and, said Mr McIlroy, they both have to have a "game-playing" mentality. "You must be able to think of how to subvert [the security systems] in order to protect them," Mr McIlroy said.

Now under investigation by the FBI, Mr Morris could face up to 20 years in prison if computer fraud is proved. But some in the field believe he is as likely to become a folk hero — the Mathias Rust of the computer world.

Computer ... faces extra...

Owen Bowcott

EDWARD Austin Singh, the 23-year-old computer hacker who broke into United States and British military networks, could face extradition to the US, an American secret service spokesman said yesterday.

He said extradition under a 1984 law against computer hacking was possible. "I'm

Hacker who shook a secret servic...

Owen Bowcott

EDWARD Austin Singh, the 23-year-old British computer hacker who has penetrated defence networks on both sides of the Atlantic, was yesterday debriefed by three American Secret Service investigators. Security experts warned he may have exposed dangerous flaws in international defence computer systems.

Scotland Yard's Serious Crime Squad continued its inquiries into the hacker, who dropped out of Teesside Polytechnic and now lives in Leatherhead. He fears he could face an Official Secrets ...ution but ... believes

and Nasa, the top security Milnet network, and TRW, the nuclear weapons manufacturers, in the United States.

Talking yesterday at a friend's house in Surrey, Mr Singh said he tried to run a war simulation programme out of curi... broke into ... Defence Ag... Security loo... ern comme... and milita... known bu... claimed.

Charged w... has been dea... of a caution, ... Crimes Sq... American in... uncovering ... outs and doc... he had ...

Open University once to warn them hackers were costing them so much money."

Unemployed, he was arrested on October 9 after he had approached an American computer manufacturer in this country and offered —

for the type of person who likes doing the puzzles in Scientific American magazine. I have never destroyed any data or been interested in the information."

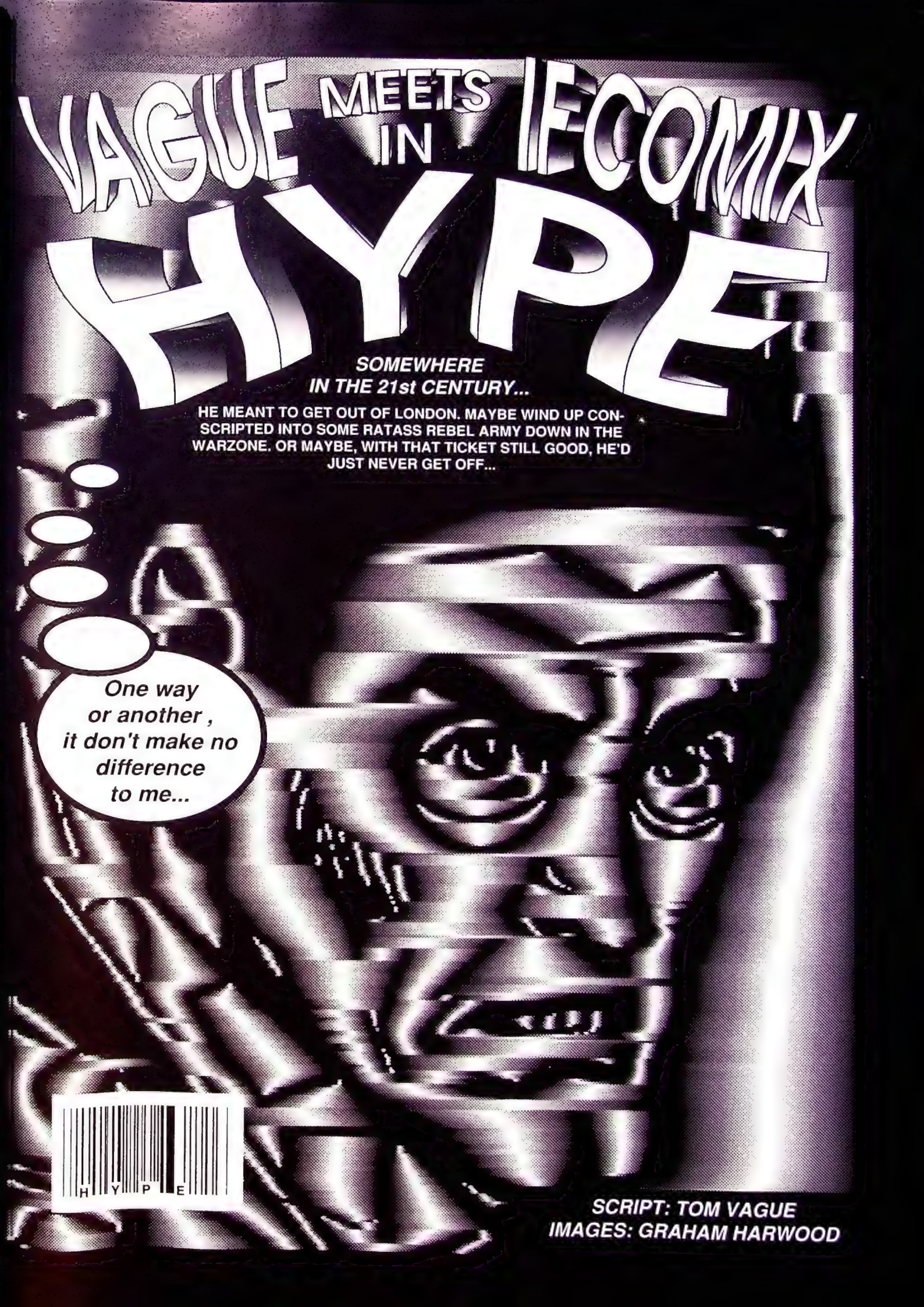
After college he went to work at National Employers Life in Dorking in the mort-

Tory MPs call fo... computer hackin... to become a crim...

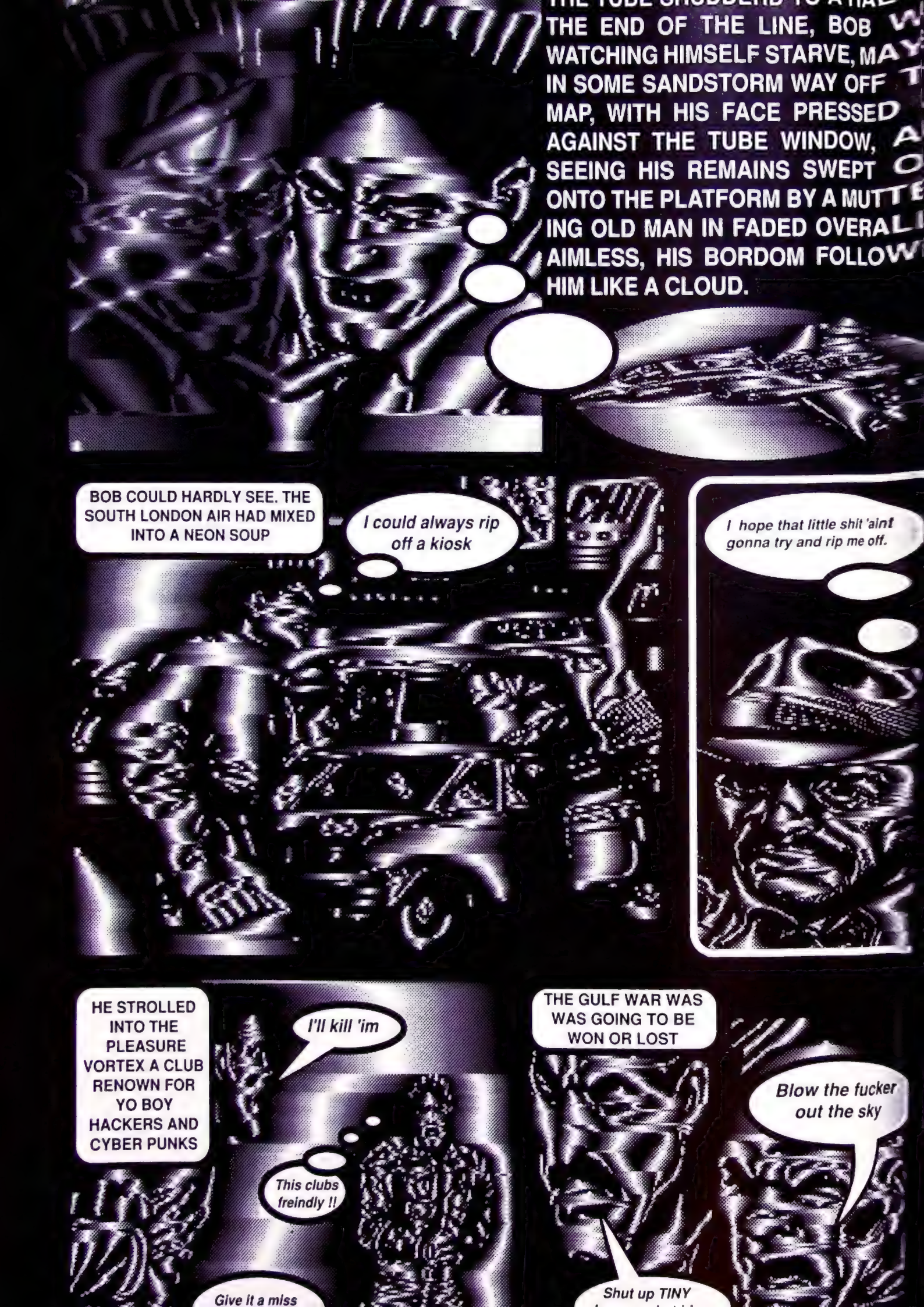
VAGUE MEETS IN ECOMIX HYPE

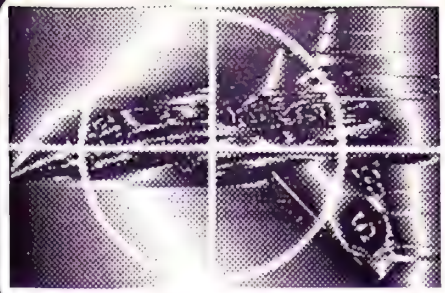
SOMEWHERE IN THE 21st CENTURY...

HE MEANT TO GET OUT OF LONDON. MAYBE WIND UP CONSCRIPTED INTO SOME RATASS REBEL ARMY DOWN IN THE WARZONE. OR MAYBE, WITH THAT TICKET STILL GOOD, HE'D JUST NEVER GET OFF...

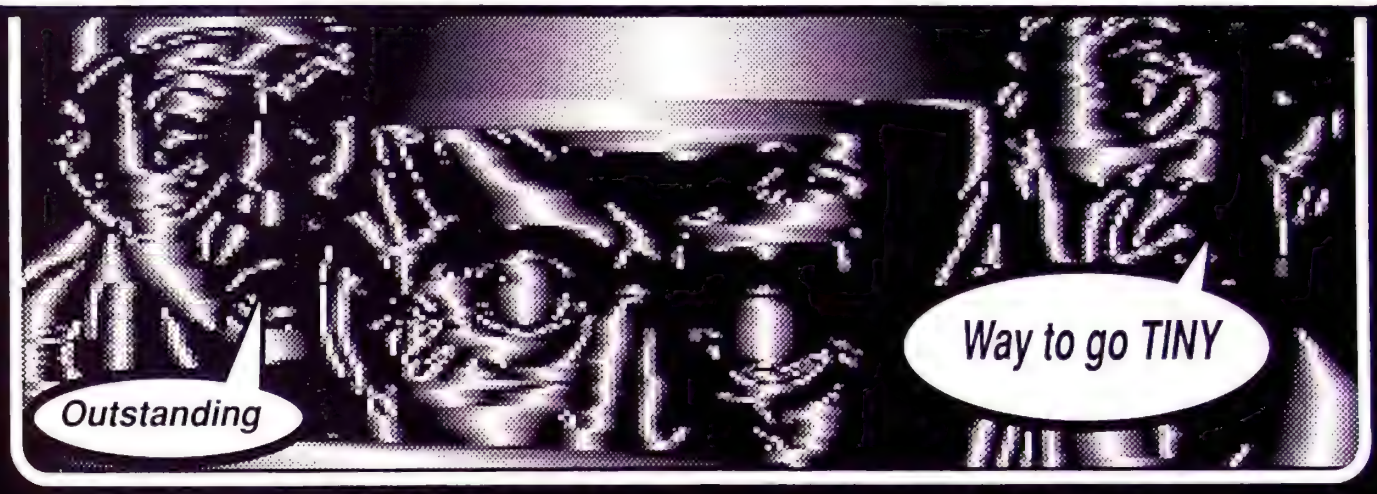


SCRIPT: TOM VAGUE
IMAGES: GRAHAM HARWOOD


THE END OF THE LINE, BOB
WATCHING HIMSELF STARVE, MA
IN SOME SANDSTORM WAY OFF
MAP, WITH HIS FACE PRESSED
AGAINST THE TUBE WINDOW,
SEEING HIS REMAINS SWEPT
ONTO THE PLATFORM BY A MUTT
ING OLD MAN IN FADED OVERA
AIMLESS, HIS BORDOM FOLLOW
HIM LIKE A CLOUD.
BOB COULD HARDLY SEE. THE SOUTH LONDON AIR HAD MIXED INTO A NEON SOUP
I could always rip off a kiosk
I hope that little shit 'ain't gonna try and rip me off.
HE STROLLED INTO THE PLEASURE VORTEX A CLUB RENOWN FOR YO BOY HACKERS AND CYBER PUNKS
I'll kill 'im
This clubs freindly !!
Give it a miss
THE GULF WAR WAS WAS GOING TO BE WON OR LOST
Blow the fucker out the sky
Shut up TINY



PATRIOTS ATTACKED SKUDS. F1 11S HIT CIVIL TARGETS. THE GAME HAD BEEN RERUN A THOUSAND TIMES. YO BOYS AND CYBER PUNKS HYPED TO THE GILLS. HOOKED IN TO VIRTUAL *WAR...*



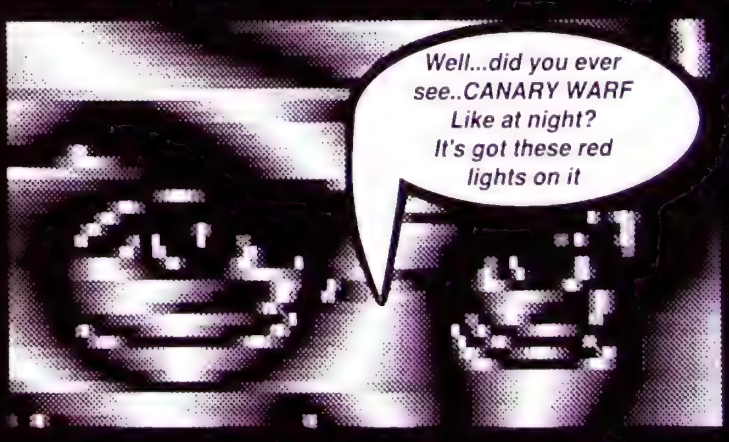
BOB RIPPED OF A CLONE SIMULATION AND WITHDREW TO THE BOOTH

THE CLONE WAS CHEAP. BUT IT TRANSPORTED HIM BACK TO THE GAME...

BOB WOKE UP IN THE BOOTH AND STUMBLED OUT INTO DAYTIME...
Yuk I 'ate wakin' up in a pool of my own piss...
THERS A HELL OF A GOOD UNIVERSE NEXT DOOR
Maybe I'll go...
Watch it SHIT HEAD!
Arrrrgghhhhh
BOB FEL TO THE GROUND AND THE SIMULATION CLONE SMASHED INTO PIECES..
I was gonna get my dinner with that. FUCK IT!..

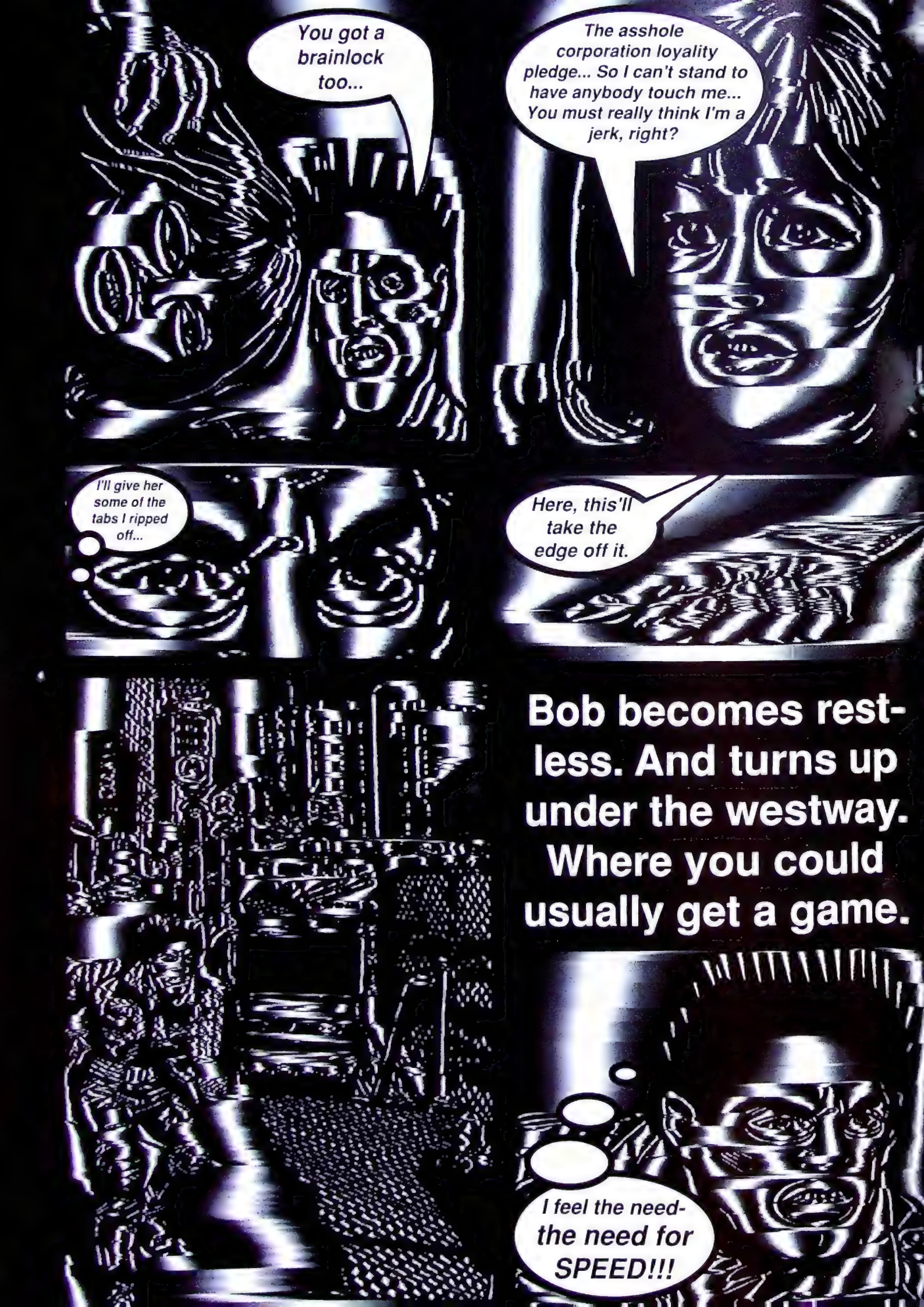
HIS MIND WAS RACKED WITH FLASHING RED LIGHTS, RATS EYES... A GREY MONOLITH...

NANCY TOOK BOB TO A BAR FEEDING HIM ON CHIPS AND WATCHING HIM APOLOGETICALLY...



A lot of old hackers spent thier entire lives programming machines. But the human mind is'nt anything like a machine. they just don't program the same.
Yeah... Yeah...
Bob and Nancy returned to her loft. Nancy hunched over her console and began rummaging around...
I made that projection I hit you with myself. It's for muggers, you Know.
And it's not some Mickey Mouse 7-image job either, That's a continuous loop, and never the same twice, Each instant as individual as a fucking snowflake.
Fuck off! I'm not havin' that near me...
No, it's OK, promise. This one is different.
How d'you do that?
This is the real stuff. Image facilitator. Fast wipe module. This is a BRAIN MAP one to one analyser. Program splicer. Image assembler..

You need all that to make one little hologram?
Sure... State of the Art - Art of the State projective gear. Years ahead of anything you've seen.
You know anything about Scuds and Patriots?
Don't touch me, You MOTHER FUCKER!!!
Don't EVER touch me!
OK! I'm nowhere near you, OK?
Hey. Bob. Sorry I should've told you...
Told me what?


You got a brainlock too...
The asshole corporation loyality pledge... So I can't stand to have anybody touch me... You must really think I'm a jerk, right?
I'll give her some of the tabs I ripped off...
Here, this'll take the edge off it.
Bob becomes restless. And turns up under the westway. Where you could usually get a game.
I feel the need- the need for SPEED!!!

Seen Tiny about mate?
Try asking klein.
klein?
Yeah. Who wants to know? Anyhow, It's H.J. klein to you.
I'm looking for Tiny.
Well, you're not going to find him. He's with his people. He would'nt fly against you anyhow.
Come on Klein, leave that kid alone. I came here for a good time..
Why not?
Because you're not on the circuit or I'd recognise your face. You any good?
I'm alright
Yo, Turner! Bring out that facilitator.

Bob strapped into the data glove and felt the electricity charge into his veins...

His ambition never matched his talent. Bob was soundly beaten. He handed klein the contols and his money.

Listen, son.
You aint never gonna win against a combat vet. I'm not even especcially good. Just an old grunt who was on Hype 15, maybe 20 times. Tiny was a pilot . The best.. He spent his entire tour hyped to the gills, Flew sorties into the hundreds. He's got membrane attenuation real bad. You aint never gonna beat him. So pay up and forget it..

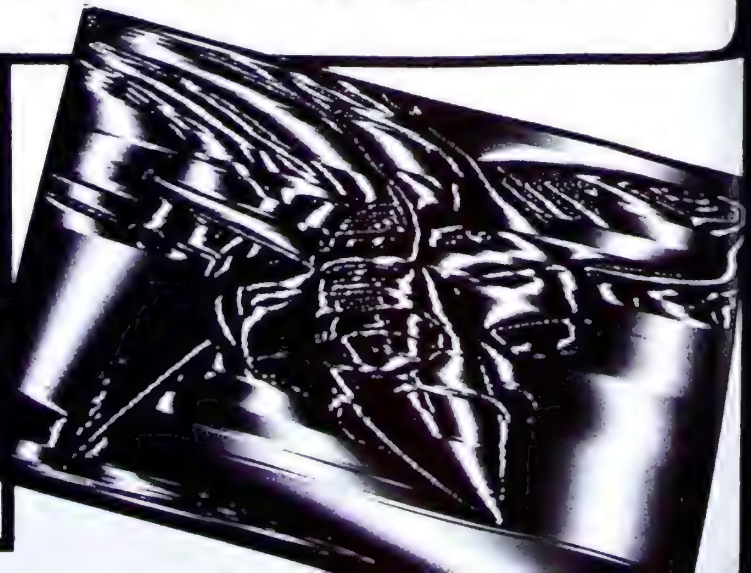
I will win.
I gotta win.

Back at Nancy's
That's a really primitive wafer you got there, you know that. Maybe on the street it's ok, but comparred to the stuff I work with - Hey, You ought to let me re-write it for you.
Say what?
Let me beef it up for you. These are all written in hexidecimal...
Cos' the programmers are all washed out hackers. That's how they think. But let me take it to the Reader-analyser, at the department. Run an upgrade on it. Translate it into a modern wet languge.
That'll goose up your reaction time. Cut the feedback loop in half. So you'll fly faster and hotter.Turn you into a real hotshot...
No shit. I mean, You can really do that...

...THE CONTROLS RESPONDED TO HIS SLIGHTEST NEURAL TWITCH. REFLEXES CRANKED UP REALLY HIGH. HYPE FLOWING STEADILY INTO HIS VEINS...COMPUTERISED HYPOS FED A SLOW TRICKLE OF HIGH-YIELD PERFORMANCE ENHANCEMENT INTO HIS BLOOD STREAM. SENSORS WERE WIRED DIRECTLY INTO HIS SKULL - PULLING A SUPERSONIC SNAPTURN IN THE SKY OVER TEHERAN. TINY WOULD HAVE FELT THE AIR FLOW OVER THE CONTROL SURFACES...BELOW, GRUNTS EDGED THEIR WAY

THROUGH THE BOMBED-OUT STREETS, HYPE-PUMPS STRAPPED ABOVE THEIR ELBOWS TO GIVE THEM THAT LITTLE EXTRA DEATH-DANCE FURY IN COMBAT, A SHOT OF LIQUID HELL IN A BLUE PLASTIC VIAL. MAYBE THEY GOT 10 MINUTES WORTH IN A WEEK. BUT COMING IN AT ROOF-TOP LEVEL, FLYING SO LOW THE GROUND TROOPS NEVER SPOTTED YOU UNTIL YOU WERE ON THEM, PHOSPHENE AGENTS RELEASED, AWAY AND GONE - IT TOOK A CONSTANT TRICKLE JUST TO MAINTAIN. THE ONBOARD COMPUTERS MONITORED BIOCHEMISTRY AND DECIDED WHEN TO OPEN THE SLUICE GATES AND GIVE THE HUMAN COMPONENT A KILLER JOLT OF COMBAT EDGE...

DOSAGES LIKE THAT ATE YOU AWAY. ATE YOU AWAY SLOW AND CONSTANT, ETCHING THE BRAIN SURFACES, ERODING THE BRAIN-CELL MEMBRANES. IF YOU WERE'NT PULLED FROM THE AIR PROMPTLY ENOUGH, YOU ENDED UP WITH BRAIN CELL ATTENUATION - THAT IS, REFLEXES TOO FAST FOR YOUR BODY TO HANDLE - ALL FUCKED UP...



Bob had returned to Nancy's...
He could take on the world and win. Given a bit more edge he could take on
Tiny...
I SCORED!!... Hey, dim the lights will ya. The colours are weird on my eys... I scored 2 hits of Hype, see... Ever try it? Incredible stuff. Gives you absolute CONCENTRATION....
Last person I heard of got caught with that stuff, got 3 years market research. How'd you get it?
Cut a deal with a vet who was in my departmant. She bombed out last month. Gives you perfect VISUALIZATION. I can hold a projection with my eyes shut. Piece of piss assembling a program in my head...
On just 2 HITS?
One hit. I'm saving the other. That hit is gonna program my own V.R.
You cant do that it's RESTRICTED.!
Fuck it!! I'm the virgin goddess, baby and I have the power!!
I'm splitting. Going out to jerk off...
I gotta set up a match with Tiny...

concentrated more and more on the game and continued hassling klein...
Come on H.J. arrange it so I can fight Tiny..
Well... Tiny's spoilng to go up against some new meat.
Go on then put it together.
Alright . tonight But listen son, you aint got the moves.
Bob returned to Nancy's. Even more obsessed...
Where've you stashed the Hype, Nancy? I need it.
Bob? It's mine. I need it.
You got money, you can always score some more. You got everything - take a look round. Tins of tuna. Unlimited medical coverage. I never had a glimmer of any of this. Never had the edge to make it. But this time I'm gonna have it. I've got a game today that I'm going to fucking win!!!
Bob! Bob! Please god. Please...
Arrggh!!! Fuck off!
Where've you stashed it?
Under the sink...
Bob was totally wired, Hyped to the gills...
I feel ready. And I know what's coming...

Bob walked into the club.The blacks of his eyes were like pinpricks. All but invisable, and still the world was neon bright...
Well, looks like I've a got a treat in store tonight...
Yo! Tiny!
Tiny, give 'im what for!
Tiny can't loose, 'aint never lost before.
The only thing to fear was fear. Fear was death in the air. Confinement. Locked away in metal. First the plane. Then the body bag in the casket...
This should be a peice of cake...
Combat was the only out Tiny ever had, and he had taken it every chance he got. Until some annonymous Republican Guard with an antique Sam tore him out of the sky over Basra and slammed him straight back to the world and the smiling killer he faced this one last time.
I don't beleve it, Tiny's lost a plane!!!
Don't worry he's been in worst scrapes than this...

This kid is something else...
Take that Tiny! You asehole!!!
Yes! beat you, you FUCKER!!!
H.J. you got to get me out of here...
I can wipe the fucking lot of you out!!
You might think you're a big shot, bob. but you'll always be a cyber-PUNK...
The End

STEAM PUNK

CYBER-PUNK IS DEAD. STEAM-PUNK NEVER EXISTED - EXCEPT IN WILLIAM GIBSON AND BRUCE STERLING'S CYBER-PUNK PREQUEL - BUT VAGUE'S HAD IT'S FINGER ON THE PULSE FROM PRE- TO POST-, NEGATIVE- TO POSITIVE-, CIDER- TO CYBER-, AND WONT LET GO.

GIBSON AND STERLING INTERVIEWED ON THE PUBLICATION OF THEIR BOOK 'THE DIFFERENCE ENGINE' [GOLLANCZ, 1990, £13.95] BY SIMON INGS.

Five years ago american writer Bill Gibson unleashed Cyber-Punk upon an unsuspecting West; a literary vision of warring Zaibatsu, virtual realities, wetware and wet work in a future drawn largely from gonzo extrapolations from California style magazines. The influence of his work is still with us.

Gibson's latest book, 'The Difference Engine', has been co-authored with Bruce Sterling, ideologue of the now defunct Cyber-Punk Movement. In it, the computer age has arrived a century ahead of time, with Charles Babbage's perfection of his Analytic Engine. The scientists and industrialists are in charge, and history has been permanently and irrevocably altered.

'The Difference Engine' weaves a post-modernistic weeb through a world of steam-powered gimmickry. It lacks the film-noir edge of earlier Cyber-Punk, but appearances are deceptive. The fusion of lit-crit and science has always powered the Movement's work. Bruce Sterling explains: "There is a crevasse in our society between science and the arts, and the stuff that comes out of it sounds whopper-jawed and vaguely monstrous - but that's always been the nature of our genre."

Admirable it may be that Gibson and Sterling have forrsaken the mirrorshades and designer violence of Cyber-Punk for 3 years of painstaking historical research. But without Cyber-Punk, will they persuade anyone to read what they've written?

Sterling does'nt care. "The more you worry about things like that, the more you lose your ability to bug people. You dont want to be reduced to the level of a mere commodity..."

Gibson, who watched with ever-increasing bemusement the rise and fall of the Cyber-Punk industry, is less dismissive. Of 'The Difference Engine' he says: "It felt good to do something new, but in terms of commodification, which is a process I enjoy to a degree, it's not so good to feel I'm starting again. I'd like to have the same momentum there." That said, the cancerous proliferation of the Cyber-Punk tag - a 'Cyber-Punk' jazz band plays London's Jazz Cafe; a Hereford firm designs 'Cyberspace systems'; a Radio 4 newsman calls computer hackers 'Cyber-Punks' - all this has made him edgy. "If you're going to be commodified at all, you'll be happier in the long run if it's commodified officially."

When Gibson's last Cyberspace book 'The Mona Lisa Overdrive' came out, there were spreads in 'The Face' and 'Time Out', events at the ICA, talks and signings in just about every big city. Gibson was the first SF writer to be courted by the London literati because he wrote SF.

'The Difference Engine' will doubtless attract the attention of the mainstream critics again, if only for old time's sake. "It grew," explains Gibson, "out of a dialogue Bruce and I had had for a couple of years about Charles Babbage [the spiritual father of computer science, whose work, dogged by technical and financial problems, was never actualised until well into the next century]. The point at which 'The Difference Engine' took off was when Bruce discovered that Babbage had left an express political philosophy; a blueprint for a better world."

If 'The Difference Engine' is about information, it is also about authorship. "The very idea of a serious novel produced by collaborators is something that I think the literary mainstream are going to have some trouble with," Gibson explains, with a certain relish. "It does challenge the auteur theory of literature."

Infact 'The Difference Engine' will write itself, somewhere in the London of 1991. "The Difference Engine," Sterling explains, "is in fact a vast, spectral artificial intelligence which is recreating the past through laundry lists and receipts. We would not have come up with the idea had it not been for some of those other post-modern writers, but I dont think such an approach works anywhere near as well in mainstream fiction as it does in science fiction."

It's not a universally held opinion. "We've been interviewed by a German Television guy," Gibson says. "He kept referring to what we did as 'trivial', which I think was perhaps a literal translation of whatever the German is for 'genre'. We began making painful fun of him. 'We glory in our triviality! We eat triviality for breakfast! Our triviality is something at which we've had to work with much dedication!'"

Bruce Sterling remains philosophical. "I take great comfort from the history of the British New Wave movement of the 60's, because I remember when it ended there was a great deal of backbiting, of 'why are'nt we running everything?' And yet they had a substantial posthumous revenge. The Movement is over. There's not a lot you can do about that. But if you're looking for the true influence of Cyber-Punk, wait 20 years. We're not going to see what it does till we see the upcoming generation."

PERSONAL SESSIONS

THE PROCESS offers personal sessions to those who are dissatisfied. If you see yourself in what you read below, then contact the Session Supervisor at Balfour Place.

IN the dark chasms of the mind, chaos. Buried deep within, beneath a blanket of grey intellect, perpetual conflict.

OUT of the night, as though from nowhere, pain. Out of the gloom, frustration. Indecision waits at the next crossroads. Fear at every corner. Disappointment lurks in the shadows, springs out and walks with us for a while in hurtful silence. Uncertainty on every doorstep as we hurry past. Despair seems not far off. Guilt, a constant companion, pricks us from behind. A mist of boredom hangs about us. There's doubt again. We take the easy way, someone is hurt and guilt turns his knife in the wound. God? What's that? I think we knew Him once. No longer; too many streets and houses in between. We search a little without hope. Somewhere in the darkness ahead of us death makes a hollow sound, reminding us our turn must come. And then what? Oblivion? Eternal pain? A greater joy? We find that hard to believe. Perhaps just more of the same in a different way. Who knows?

Hurry. So much to be done. But why? What for?

OUT of the night, as though from nowhere, pain. Out of the gloom, frustration. Indecision waits at the next crossroads. Fear at every corner . . .

IS there no way out, no escape from the vicious circle, no way to exorcise the lurking demons of our troubled souls? Are we shackled for ever to these strangers of the dark? Or is there, some where, if we can find the switch, a light that floods the murky corners of the mind, reveals the shadowed faces from the pit, and casts them out?

THE PROCESS
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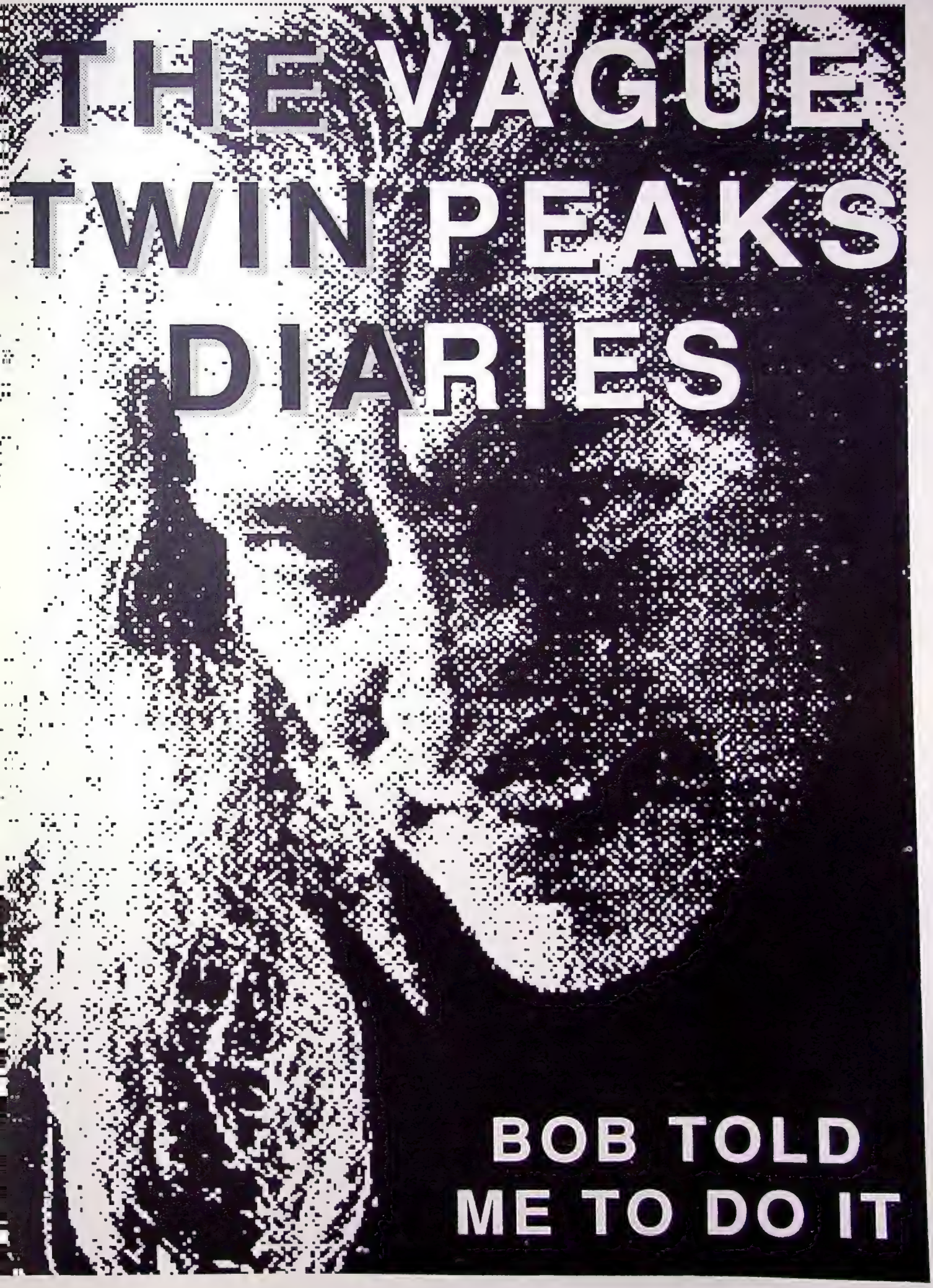
THE VAGUE TWIN PEAKS DIARIES



BOB TOLD ME TO DO IT

I dont really have a reason to do anything on 'Twin Peaks' except that it's the only thing - film/book/group event/football team or otherwise - that's excited me in any way this year. And I dont really have a reason to do anything anyway. I did get into it pretty early on though. We saw the pilot video back in February '90. If you're really hip you'll have seen it in '89, but that's closer than I got to the Pistols at the 100 Club or 'Taxi Driver', and it went something like this...

14/2/90| ..Did'nt even know what it was called before we started watching it and was'nt going to bother, thinking it was just an artschool short - infact it was made for TV as a soap/series; about a middle-American backwoods town, but with the David Lynch touch (and it's going to start on BBC 2 in October). It might not be that good actually, might just be that for once I knew absolutely nothing, or next to nothing, about a film before seeing it...To begin with it looks like another critique of middle class middle America - All nice and cosey on the outside but vicious and brutal and corrupt and everything inside. Something nasty at the bottom of the garden a la 'Blue Velvet'. And it is up to a point. Then it gets very weird indeed. Much weirder than 'Blue Velvet' - The bulk of 'Twin Peaks' is straighter than 'Blue Velvet', the other 10% is weirder than 'Eraserhead'.

A girl is found murdered. Another turns up traumatised, raped and brutalised. The nice town is shaken up pretty badly. Then you get seriously sidetracked into the backwoods soap - Until Lynch quantum leaps the end into some very weird shit. The first time you cant help being distracted by all the red herrrings of the soap-plot. But the best you can do on second viewing is get to the level of Dale Cooper (played by Kyle MacLachlan of 'Blue Velvet' Jeffrey and 'Dune' fame), the FBI Special Agent - who has to be based on Napoleon Solo from 'The Man from U.N.C.L.E.' - who knows all along that it is'nt anything local but a serial killing - There's been another victim in another county with a letter embedded under her fingernail like Laura Palmer (the dead girl).

Then it leaps to Laura's mum being able to identify the killer, from a flash-back to Laura's room when she discovered her missing. And this Charles Manson lookalike MIKE calling Cooper, to tell him that he's been following him waiting for the Killer, BOB, to re-emerge (kind of at Cooper's behest?) - Because, either he was once like BOB or BOB almost got him, or both. MIKE says he had a tattoo on his arm, kind of a mark of the devil, but he saw God and cut the arm off. Then he blows away BOB, who's down in the hospital basement doing another candles and dirt mound routine, like at the murder scene. Then MIKE dies, I think saying something to the effect that it's the worse kind of pain to kill yourself or the other side of yourself and - to Cooper - you'll know what it's like in the future - something like that. Before that he said something about 'when two worlds collide'.

Then it jumps 23 years into the future - Shades of '2001' maybe? Maybe not - To Cooper meeting a dwarf and a Laura Palmer, who speak out of synch. But nothing is explained. They come from Another Place, but you only really know that from the credits. Cant get the brooding relentless score off/out of my mind even now. The Dwarf goes into a trance/dance and the girl kisses Cooper and whispers into his ear, but all she says outloud is that she sometimes feels like Laura Palmer but her arms bend back. I thought I had some parallel universe - 'Twin Peaks' - fix on it after the first viewing but now I dont know, maybe it's just a deliberate wind up. Well, it's definitely a wind up.

23/10/90| 'Twin Peaks', the series, begins on BBC 2...Same as the pilot except it finished when Laura Palmer's mum had the flashback and, instead of seeing BOBat the foot of Laura's bed, she sees someone digging up the half-heart necklace - Not Bobby because he's locked up but could be BOB of course. Allison the only first timer duly converted.

30/10/90| Could'nt stop the Co-op meeting, so tape it upstairs and watch it downstairs with John. Ended with Russ Tamblyn, Laura's psychiatrist acting very weird with the other half of the heart necklace. And Agent Cooper made a Marilyn/Kennedy comment. My favourite theory is still Laura created BOB because she could'nt face up to the fact that it was her dad. But Laura's mum had another vision that Donna was Laura...Laura Palmer lookalike in the pub...How many 'Twin Peaks' characters does it take to change a lightbulb? Percolator.

6/11/90| John came up at 8 to watch last week's 'Twin Peaks' before the latest instalment. Did'nt get anymore clues from the diary (Jennifer Lynch's 'Secret Diary of Laura Palmer') watching 'Twin Peaks 2' again, but 3 got onto something new. BOB and MIKE and the Man from Another Place reappear in Agent Cooper's dream after a Tibetan Zen archery session. Albert and the FBI Forensics team turn up. Dr.Jacoby was'nt in it at all. But Leo gave Bobby Briggs a hard time deep in the woods. And Jerry Horne appeared and took Ben up to One Eyed Jacks. The Palmers continued cracking up and there was a lot of Ed and Nadine Hurley and James and Donna. 3 ended with Agent Cooper waking up and telling the Sheriff (Harry S. Truman) that he knows who killed Laura Palmer but it can wait 'til morning...

15/11/90| On returning from France with Jerry Horne bread rolls...Looks like Lynch has done away with the pilot conclusion quite nicely, using it as a coded dream for Agent Cooper. So it could still be Bobby and Mike for BOB and MIKE. But as expected Bobby has turned out to be OK, the only one rebelling against the backwoods hypocrisy. Dont know about the secret guardians against the dark forces in the woods - the Bookhouse Boys - Big Ed and James Hurley, and the other biker(s), the Sheriff and Hawk. The autopsy and the funeral scenes were the best since Leland and Sarah Palmer (over the phone) hear of Laura's murder - Albert and the Sheriff getting into a fight over Laura's body and Leland falling onto the coffin as another fight breaks out between Bobby and James (the two rival ex's). But it looks like Leo's out of the frame again. Laura was tied up twice.

20/11/90| This weeks's 'Twin Peaks' truly achieved madness. See how it could go on for ever (like all good conspiracy theories). And why should'nt it, all the regular soaps do. 'Mirror' implying that it's orinal red herring Audrey. They should know but they could just as easily not know what they're talking about at all. Something up between Lucy and Andy, and Hank (Double-R Norma's husband, who's just got parole) and Josie. Hank's got to be the new favourite, the only one with a cast-iron alibi - he was inside - It must be him! He's linked up with Leo, who's linked up with Ben Horne. But I still fancy Leland. Or Sarah Palmer? And the Kids; James, Bobby and Mike; will probably come back into the reckoning. A different one armed man has turned up. And it looks like Bobby has framed Jacques Renault and Leo with Leo's bloodstained shirt. Meanwhile, Leo's killed Bernard Renault and dragged his body to the river, where he meets Ben Horne.

27/11/90| After Thatcher Resignation...Forget about politics while 'Twin Peaks' was on. Another winner. The Icelanders are even better than the Norwegians. Jerry and Audrey Horne the stars of this episode, with Josie triple-crossing Piper Laurie with Ben and Hank giving Leo a kicking. Ended with Shelley shooting Leo and Audrey in Agent Cooper's bed - But will Cooper get in and will Leo die? Cooper was great, moaning to Diane about the partying Icelanders. But the best scene was the Magnificent Four - Sheriff, Cooper, Hawk, and Doc Hayward - going into the woods to meet the Log Lady - Who did'nt have coffee - only tea - and did'nt say much more than the established Jacques and Leo clues. Hank must be more involved. Maddy (Laura's identical cousin) helping Donna and James' investigation and Audrey's got a job at the Perfume Counter.

4/12/90| Everything building up to an end of series climax: Maddy acting as Laura to get Donna and James' Suspect, Dr.Jacoby. Leo survived being shot by Shelley and has seen her with Bobby. Bobby, in turn, has witnessed the Maddy/Jacoby scenario. Piper Laurie has sussed out that Ben and Josie/Hank are triple-crossing her and Ben and Jerry are taking the Icelanders up to One Eyed Jacks, where Cooper and Big Ed are undercover - As is Audrey, who did the cherry stem number to convince Blackie she's for real (after manipulating her way there from the Perfume Counter, which included a 'Blue Velvet' closet-voyeurism scene). All getting a bit like 'Scooby-doo'. Best bit was Leo shooting the minor bird as it was about to spill the beans on Laura's last night at Jacques's shack.

11/12/90| Second series starts in January. Not so confident about my Leland Palmer prediction now. He came much more into the picture tonight, apparently smothering Jacques Renault in hospital - After Cooper set him up over the border and Andy shot him. Someone (either Hank, Leo or Leland?) clubbed Dr.Jacoby when he went to meet Maddy/Laura. Could well still be Leland, apart from him only Hank still in the running, after he shot Leo - As Leo was about to do for Bobby - Though he's still not dead yet. Bobby set James up with some coke, but that can't stick. Leo had tied up Shelley in the Mill before blowing it up. But Hank told Catherine who rescued her, then Pete went in after Catherine (who had to get back with him after discovering Ben and Josie's deception). First series ended with Ben about to meet Audrey - the new girl - at One Eyed Jacks and Cooper being shot in his hotel room.

8/1/91| ...Only respite from the Gulf was 'Twin Peaks' of course. Lynch certainly achieved madness a few times tonight. Cooper had his bullet proof vest on, but not all the way up. So he had another vision before the cav

ally arrived. KILLER BOB is back in the frame, but Leland Palmer stole the show, turning grey over night. Audrey dodged her father but remains at One Eyed Jacks, and Donna has assumed her Vamp persona for some reason. Jacques ended up in a smiling bag and Lucy said, "What's there to smile about?" Andy was particularly bizarre. Leo's in a coma along with Ronnette Pulaski, who has the KILLER BOB flashback. And Leo's definitely off the hook because he was locked up the night of Laura's murder as well. And Josie and Catherine have disappeared.

15/1/91| 'The Owls are not what they seem': message for Cooper, picked up from Outer Space by Major Briggs. BOB coming more and more into it, apparently going for Maddy, in Ronnette's dreams, and Leland's recognised him from when he was a boy! Donna's almost made contact with the guy who does'nt go out from Laura's diary and Albert's told Cooper that his old partner has gone missing from his asylum.

22/1/91| Looks like it's going back to the KILLER BOB pilot scenario. Donna meets Harold Smith and finds the secret diary. Meanwhile James and Maddy are getting together. Lucy's (apparently english) beau appears on the scene and Dr.Jacoby recalls Leland killing Jacques Renault, under hypnosis. Also Jacques and Bernard's older brother, Jean, is now in cahoots with Blackie to get Cooper via Audrey. Audrey was the star again.

29/1/91| Birthday session: Thanks to Jez's buckets I was clinging on during 'Twin Peaks' and did'nt have any sort of grip on what was going on. Though I think this one was a bit silly, getting away from the weirdness by padding out the soap plot. Though I could well be wrong, there were some dark and deadly deeds afoot between Jean Renault/Ben Horne and Josie/Harry. But the Lucy stuff was more like 'Invitation to Love' (the in-house 'Twin Peaks' soap).

5/2/91| Shelley and Bobby preparing to have Leo the Vegetable back home. Leland makes bail after his hearing at the Roadhouse. Andy discovers that he could be the father of Lucy's baby but Lucy's already gone to the abortion clinic. The Japanese (Triad?) guy buys the mill off Ben, who duly sets up Cooper, who discovers Audrey's note and, with the help of Harry and Hawk, rescues her from One Eyed Jacks - In the process Jean Renault kills Blackie and captures Hank, who Ben sent after Cooper. Meanwhile Harold catches Maddy trying to steal Laura's diary when he was with Donna and reacts rather strangely.

'THROUGH THE DARKNESS OF FUTURE PAST,
THE MAGICIAN LONGS TO SEE,
ONE CHANCE OUT BETWEEN TWO WORLDS.
FIRE WALK WITH ME.'

12/2/91| Josie's going with Jonathan. Or is she? David Lynch appears as Cooper's Bureau Chief, Gordon Cole. They've got the one-armed man and he's turned into MIKE from the pilot and revealed pretty much what we thought then - He and BOB are from another dimension/place. He got out of his human carrier by cutting off his arm - The shoe salesman has to take weird drugs to keep his schizo- personality in order and MIKE is tracking around to stop BOB, who also takes a human form and lives at the Great Northern. Or at least stays there; Cooper? Ben Horne was apparently coming into the frame but I dont know. Thought it was going to turn into 'Dune' at one point...Laura/Good Fairy from Wild at Heart on 'Video View' and just remembered the PTV references in the Harold Smith scene; close-up of the orchid, he says "You're unclean", and gives himself 3 cuts with a hook...Anniversary of first 'Twin Peaks' viewing and we're more or less back to where we started.

'HE IS BOB,
EAGER FOR FUN,
HE WEARS A SMILE,
EVERYBODY RUN.'

19/2/91| Poor Maddy, BOB's your uncle! Just the die-hard originals for the result we'd all been waiting for. Now I know (for sure?), I can't think of much to say. Not that it was an anti-climax or a dissappointment in any way. There's still a good series or two to be made out of it. But maybe it's best that the media backlash finishes it off and it becomes a revered cult like 'The Prisoner'. Leland was nicely dropped out of the frame as David Lynch/Gordon Cole directed the new team - Coop/Harry/Hawk/Andy and MIKE to the Great Northern, where MIKE 'without chemicals points' at Ben, who is duly arrested and cracks up. He'd already confessed to Audrey that he was sleeping with Laura and that he loved her. Laura, and Cooper, had picked up on BOB being connected with Leland in the secret diary, which Coop finds at Harold Smith's, along with Harold hanging from a rafter. Then there was a great Louis Armstrong 'Wonderful World' scene where Maddy tells Leland and Sarah Palmer that she's going home.

Incidentally, Bobby and (a new?) Mike find a a new Laura tape in Leo's 'new shoes'. Norma tells Shelley that she's always got a job at the Double-R in another weepy scene. Then the Log Lady leads Cooper and Harry to the Roadhouse, where the Owls are, and as Julee Cruise does a new set the Giant appears again (to Cooper/Log Lady?/Donna and Bobby?) but only to confirm that "it's happening again." Meanwhile Sarah Palmer has crawled down the stairs and had a vision of a white horse (when you were expecting BOB). And then it happened. Leland's reflection in the mirror turns into BOB and in the most disturbing scene of many tonight he beats up and apparently kills - Yes, definitely kills - Maddy, as he switches between BOB and Leland.

Back at the Roadhouse, the geriatric waiter from the Great Northern gives his condolences to Cooper, Donna bursts into tears and Bobby was at his best since the funeral, looking troubled at the bar. Ended on Cooper. Unable to do anything. Some people dont recognise great TV when they see it, because they're so used to seeing crap all the time. Still almost everything to resolve. I think the mistake people make is to take it as a mere soap/whodunnit, when it's far more than that...How did Leland kill the other girl - Teresa Banks? Or was that BOB in another incarnation? It was Catherine as Mr.Tojimoro by the way. There's a great scene where she kisses Pete - "Look Here, Buster!"...the thin Log Lady, a midget and a bald giant in the Warwick afterwards.

26/2/91| Ben Horne getting deeper and deeper into it, but Cooper's having his double. Looked like Leland/BOB was going to take him out as well at one point - with the gulf club in the bag with Maddy. Maddy ended up like Laura, washed up, wrapped in plastic. Some more great dance routines from Leland and Ben and Jerry's childhood reminisces. Jerry's back defending Ben. So's Lucy, with her sister and Norma's mum arrived in town, with a jailbird mate of Hank's in tow. Leland seems to have totally taken over the show. Dont know how even BOB is going to out do him - but I'm sure he will.

'OH GOSH, GEE, GEE WHIZZ, I GEUSS I KINDA SORTA DID. I HAD THIS THING FOR KNIVES...'

5/3/91| Tonight's episode even more mindblowing than the last two. Donna's meals on wheels route goes into the 'Twilight Zone'. Harold Smith's nextdoor neighbour's daughter tells Donna and Coop (real-life item?) that her mother died 10 years ago and she has'nt got a son. Cooper, then calls an Agatha Christie-style meeting of all the main characters/suspects at the Roadhouse - Ben/Leland - who he comes to get just as BOB was about to kill Donna (Was'nt sure for a minute there, but I think Donna will survive as 'Twin Peaks' equivalent of the Pure Laura Dern in 'Blue Velvet'.) /Ed/Hawk/Bobby/Leo/Then Major Briggs brings the geriatric waiter/the Giant, who gives Cooper and Leland gum. "My favourite," says Leland. "I have good news for you," replies the old waiter, "that gum is coming back into style." Then the Giant returns Cooper's ring, as MIKE had foretold, and Cooper has the dream again (which Laura had too). Only this time the Laura from another place whispers, "I was killed by my father."

While Catherine/Tojimoro gets Ben to sign over the Ghostwood Estate and Lucy tells Andy and Dick she's going to have the baby, Coop takes Ben back to the Nick, but asks Leland to come along as Ben's lawyer. Once there he whispers something to Harry, then the two of them suddenly shove Leland into a cell - For a brilliant 'Exorcist'/'Psycho'/'Son of Sam' BOB interrogation scene. This one had everything - Horror/Tragedy/Comedy/High Camp/Weird Shit - Cooper leading Leland to the Light after BOB had left him, with a hole where his conscience used to be. Dick's cigarette set the newly fitted sprinkler system off and that set BOB off, smashing his/Leland's head against the cell door.

Major Briggs turned up again afterwards to deliver the 'stranger things in heaven and earth' line, while Cooper, Harry and Albert are trying to explain BOB to themselves. Whatever happens they've got to have Albert around from now on. During Bob's departure rant he referred to Cooper's Pittsburgh incident - Which Simon went right off the map on, thinking he meant Cooper in another life during the American War of Independence - Before he dies, Leland says that BOB had got into him when he was a boy but he did'nt know when BOB took over and that BOB wanted to take over Laura but she was too strong. Sure the 'Through the darkness of future past' rhyme is from John Dee or Crowley. Ends with BOB crawling through the woods and an owl swooping for the kill - Thought the owls were good but I suppose they're good and bad - All praise to David Lynch.

'TIME TO SHUFFLE OFF TO BUFFALO!'

12/3/91| Tonight's 'Twin Peaks' was 3 days

later - after Leland's death. Cooper acting like a priest/confessor again to Sarah Palmer. Nadine goes back to High School, Andy confronts Dick again, and Norma gets rid of her mum/the food critic (She gave the Double-R a bad review!). Hank takes his jailbird father-in-law to One Eyed Jacks to do a deal with Jean Renault. Jean Renault now has this Canadian Mountie in his pocket, who's brought in FBI Internal Affairs to investigate Cooper's incursion over the border (for the raid on One Eyed Jacks) - in order to re-set Cooper up. But Harry has made him a Bookhouse Boy (and given him a Bookhouse patch) and wont have any of it. However it means Cooper cant leave Twin Peaks yet (He was about to).

Expecting BOB to reappear in another form but it was just back-to-back red herrings - Nadine looking into her shoes/Leo on the move again - Bobby does'nt fare too well in his attempt to blackmail Ben but forms some sort of alliance with Audrey, who's been given another polite cold shoulder by Cooper. Josie made another reappearance at Harry's and it ended with Cooper and Major Briggs on a fishing trip - Major Briggs was about to tell Cooper about 'The White Lodge', when Coop had to go for a leak and something happened in the woods. BOB? Or aliens interveneing on Major Briggs' behalf?

19/3/91| Not much about BOB in tonight's episode - No one thought to invite him to the wedding (of the Mayor's brother and a local bimbo). James went off into a jeans advert on his Harley, and gets taken in as a toyboy by a hot rich-bitch he meets in another roadhouse. Mostly soap/slapstick. Best bit was Mrs.Briggs saying, "That's classified", to Cooper's inquiry after information pertaining to her husband's disappearance. It seems like he's just gone off with the aliens, as he is prone to do from time to time. And Hawk explains that 'The White Lodge' is the place of good souls as opposed to the bad 'Black Lodge'.

Cooper getting more and more mystical. The FBI Internal Affairs guy recommends a psychological check-up. Windom Earle makes another move and Coop's old DS colleague Denis turns up as Denise after a sex change - But did'nt embarrass Cooper infront of Audrey as I expected. David Lynch/Gordon Cole called in to give Cooper his support and check on things in 'Twin Peaks'. Ben Horne was probably the best, apparently losing it altogether watching film of Old Man Horne laying the foundations of the Great Northern. Hank tells him he's working for Jean Renault now. Norma gives her mum's husband and her mum their marching orders. Josie gets back in with Harry and Catherine allows Josie to stay on, but as her housemaid and Andrew Packard - Catherine's brother and Josie's husband, who Hank was supposed to have knocked off - reappears. Oh, and Nadine gets in the High School weight-lifting team after making a pass at Mike.

26/3/91| 'Let a smile be your umbrella' - TV breaks down. Have to watch 'Twin Peaks' downstairs. Another BOB-less red herring session. Then Mike Leigh's 'Bleak Moments', which proved almost as big a hit as 'Twin Peaks'. Little Nicky, the 5 year old psychopath, coming into the frame a bit. Major Briggs turned up at the end in 1st WW flying gear and everybody at the Sheriff's station swooning over the recently deceased Mayor's teenage bride, even Hawk. Ben making a bit of a comeback, employing Bobby to follow Hank and supplying Cooper - via Audrey - with photos of Hank, the Mountie and Jean Renault doing a 'Blue Velvet' style coke deal at The Dead Dog Ranch (which Cooper was considering buying). More Nadine and Denis/Denise, who disturbs Cooper and Audrey and gets Hank's jailbird father-in-law to set up Renault and Hank. Meanwhile Josie is working as housemaid for Catherine and Pete, and James is getting into a rival spooky soap.

2/4/91| I just bought a condo in Flip City: Tonight's episode was outstanding. Rapid-fire stuff. Lynch must have been directing. Major Briggs was whisked away by NASA people before he could elaborate on The White Lodge and his under-wraps UFO project. Great scene where Norma goes to visit Ed, then Donna calls to get James' forwarding address (and we reckon it was Donna as the Car Woman before she took her shades off?), then Norma reappears and the camera pans back to Hank, who proceeds to give Ed a kicking. Until, that is, Nadine returns (from chasing Mike again) and at the very least puts Hank into intensive care.

Some great 'Abbott and Costello' scenes where Denis/Denise persuades Ernie (Hank's father-in-law) to set up the drugs bust - Which was more 'Colors' than 'Miami Vice' - Jean Renault and the Canadian Mountie discover the wire on Ernie - as heard by the stake-out team - and hold him and Denise - back to Denis - hostage. Then Coop does a Boys Own hero number, trading himself for a kicking and mindfuck from Jean Renault. Renault says something to the effect that Cooper had brought the dark forces out in Twin Peaks - before Denis - back to Denise appears with tea and gun in suspender belt (Harry's idea) and Jean Renault gets his - Cooper shoots to kill.

After that there was more electro-magnetic disturbances, during which the Car Woman reveals she's doing some weird 'Servant' number with her brother/lover the chauffeur - Donna should rescue James but he's already been seen to by the Car Woman - Poor bastard - No, really he's in a tight spot - As is Shelley. Leo is up and about again during the storm (in clown's hat with food all over his face). And at the Sheriff's station a vagrant's body turns up c/o Windom Earle - Leo probably is'nt BOB at this point but could be later. Windom Earle has to be operating on that level (BOB knew about Pittsburgh where Cooper and Earle fell out). Then there's Little Nicky of course - Andy and Dick have joined forces to unearth his diabolic origins.

Lucy was on form again and Jerry's on his way back, summoned by Audrey to persuade Ben to give up his condo in Flip City. Bobby then Catherine visit him as he reconstructs the American Civil War. No Pete this week and the One-armed man seems to have dropped out of the picture for awhile.

9/4/91| Nearest one there's been to a disappointment for me - after the disclaimer that it would be particularly violent (probably due to the complaints about Maddy's murder). Some funny bits and good to see Leo up and about again, but no sign of BOB. James was only being set up for the murder of the Car Woman's husband and Donna's rescued him. Windom Earle's arrived in the woods and taken Leo under his wing. The girl who killed the Mayor's brother ended up with the Mayor after Dr.Jacoby diagnosed her a sex machine. Major Briggs cant remember anything about The White Lodge. Catherine reintroduces Andrew to Pete, who was great as ever. Josie's cousin, Jonathan, has been killed in Seattle and Thomas Ekhardt has turned up at the Great Northern. Jerry's back as well but Ben's still fighting the American Civil War.

16/4/91| Diane Keaton directed this week's and she did a damn fine job. Still no sign of BOB. Unless you count General Robert Lee/Ben, who's back at last after Jerry, Audrey, Dr.Jacoby and Bobby stage the surrender of Washington (to the South). Thomas Ekhardt turned out to be David Warner - What can I say? And him and Catherine toy with Josie. Albert returns to assist Cooper with Windom Earle, who's got Leo in an electric-collar and is apparently after Audrey. Ed and Norma finally get it together and Nadine says she's totally cool about it (in bed with the two of them, after she was disqualified from the wrestling competition). Lot of Evelyn (the Car Woman), who ends up shooting Malcolm, her accomplice, after James and Donna have a few more dodgy moments at his hands. Then came the biggest bombshell of the lot - The next 'Twin Peaks' wont be for 3 weeks because of the Snooker!!

23/4/91| No 'Twin Peaks' because of the Snooker - but at least they have'nt pulled 'Dad's Army' and I've got the Agent Cooper book to read.

7/5/91| BOB's back! More chess and the end of Josie. "Paper and Pete. Got it. I'll do it alphabetically." Best line from Lucy, but Catherine's "You two bring out the worst in each other," to Pete and Andrew, was'nt far behind. Things go from bad to worse for Josie. As the law closes in, she gets passed from Andrew to Thomas Ekhardt via Catherine, who even left out a gun for her. Hank's in the shit as well, failing to strike a deal with Harry and Norma. Audrey falls for the troubleshooter yuppy Ben has brought in to thwart Catherine's plans. Ben almost doing a David Icke in the process, wearing a purple tracksuit and getting into ecology. And Norma's sister's coming back to Twin Peaks - From convent!

Meanwhile Windom sets up some sort of trap for Audrey, Shelley and Donna at the Roadhouse. But this week's finale has Coop and Harry arriving too late (again) at the Ekhardt suite. Josie had shot David Warner (great shame) and pointed the gun at Cooper (again) before pegging out. Dead. Enter BOB;"Coop, what happened to Josie?" Followed by the Dwarf and (let's have that again) Josie's tortured face in the table drawer turning into a chess piece. The Queen? And during Josie's demise there was a return to the opening shot - before even Laura's body was discovered - of Josie's troubled face in the mirror.

14/5/91| Think the 'Indy's being a bit hard on Josie. Last week they said she gets her just desert for her wooden acting. The follow-up this week was she comes to a pine finish. Harry's hitting the bottle (of Jack Daniels to be precise) fairly convincingly. While Cooper's falling for Norma's sister and Audrey's been whisked away on a picnic by the yuppy Chris Isaak type. Apart from that it was mostly Windom's chess moves and Ben's aborted 'Save the Pine Weasel' fashion show - hosted by Dick who predictably gets bitten on the nose by the weasel.

Doc Hayward could'nt determine the cause of Josie's death. David Warner's assistant's coming into it - having a scene with Catherine and getting into bed with Harry (after he hits bottom - trashing the Bookhouse in the process). Major Briggs and the Log Lady have joined forces - the latter showing Coop her Twin Peaks mark. Nadine's still out there - taking Mike to the Great Northern - And there's something going on between Ben and Mrs Hayward. And there's going to be a 'Miss Twin Peaks' beauty contest!

21/5/91| Gordon Cole's back - With the classified Windom Earle file, while the Sheriff's Station was bugged by Windom's Bonzai plant. Windom worked on Major Briggs' UFO project

in the 60's. But is presently doing a 'Joker' routine and looking more and more fallible. Another good solid Bryan Robson-like performance from Harry, who punched out Ekhardt's assistant and took the hangover jibes of Lynch/Cole and his surrogate/protegee, Coop. The former also returned Coop's badge, black suit and gun.

Must have been Lynch directed - Gordon is cured of his deafness by the sight of Shelley. And Harry gets to say, "So how long have you been in love with her?" to Cooper, re. Annie, Norma's sister. And it looks like Donna and Audrey are sisters. "What's up, Doc?" Ben was the star again, delivering a great speech comparing JFK and Bobby with himself and Audrey (not Jerry). His ex, Eileen Hayward, was John Glenn's wife in 'The Right Stuff', by the way. No Catherine or Pete this week, and James has gone to San Francisco. The best line was Lucy's again; "Andy, I want to thank you for helping out during the Weasel Riot yesterday. Which is more than we can say for a certain Dick we both know."

Major Briggs and the Log Lady's marks finally lead Coop, Harry, Hawk and Andy to Owl Cave and an Indian drawing therein of the two combined. But before Coop could explain (to Diane) what happened, he sees Annie again in the Great Northern bar. So it was left to Windom to do the 'Raiders of the Lost Ark' routine, turning the lever behind the symbol and possibly burying himself alive. But surely it has to be Leo who gets him in the end?

28/5/91| Windom's alive and well with a new short-term recruit/pawn. When he twisted the lever a larger cave drawing was revealed with White Lodge significance - Though Windom's more interested in the Black Lodge. Bobby makes a reappearance but Shelley's more into David Lynch now. Great scene where she kisses him infront of Bobby. The Miss Twin Peeaks' contest is hotting up with Ben pushing for an ideologically sound bent and Lana the Seex Goddess getting the Mayor to fix it for her to win.

Cooper finds out about Windom's poem to the girls. It's the same as one he sent to Caroline Earle. Major Briggs is back as well and Dick is tempting Ben back into his old bad ways. More on Ekhardt's box but no explanation yeet. 'Stop Ghostwood' Wine Tasting with Dick, Laana, Lucy and Andy. All is not well in the Hayward household. Cooper gets to kiss Annie - But Windom was watching - and to meet John Wheeler, before he gets a message from Audrey in Seattle. Does'nt look like BOB's going to reappear until the end now.

4/6/91|..Seemed a bit disjointed tonight. Everybody's been overdoing the coffee - Not least me. But it was'nt Lynch directed, lacked his obsessive attention to detail/madness. And I don't know about this special 2-hour wrap-up, when everything will be explained - That might have been the problem tonight? But, on second viewing, it did'nt seem so bad - The HM / cradle and Andy crying again / Shelley getting back with Bobby / John Justice Wheeler going to Brazil, where an eco-mate of his has been murdered - The message he got last time was'nt from Audrey. But she catches up with him before he flies away, after getting Pete to drive her to the airport. And finally loses her virginity. Petite blubs as well. (Male Vulnerability is the new in-thing), and delivers the best line: "Fishing? I have some tackle in the trunk." (to Audrey)

Windom's reason for being in Twin Peaks, it transpires, is'nt to get back at Cooper, but the Black Lodge, which is in the Twin Peaks woods. The cave drawing is a map leading to it. Leo makes an attempt to get him but fails dismally and Windom captures Major Briggs. Cooper's mind is'nt on his job (and he's being a bit unfeeling towards Harry). Best bit was when the Giant reappeared, as Cooper was smooching with Annie, and just gestured, 'NO!' Everybody's getting the shakes as the Black Lodge, a lot of blood-like liquid and BOB appear on the scene. "There's something wrong here." And they still have'nt had the 'Miss Twin Peaks' contest yet, or revealed what's in Ekhardt's box - other than increasingly smaller boxes. Perhaps that's it?

11/6/91| Not quite the Fabric of the Universe ripper promised by the Indy, but it's all going off. To start with, Leo helps (Judy) Garland Briggs to escape Windom - Pity they did'nt stick together, Leo and Briggsy would have made a formidable team. The Major makes it back to the Sheriff's Station - with Captain Mainwaring-like gusto - and Leo ends up with tarantulas dangling over his head, as Windom goes to get his Queen.

Meanwhile, Cooper tells Harry how Josie died - Of Fear. And that's what enticed Bob out of the Black Lodge. "Fear! That's the Key - My favourite emotional state." (Windom, on hearing Cooper via the bugged Bonzai plant.) Andy susses out that the cave painting is a map and where it's pointing to (and inadvertently that the Bonzai is bugged), but he does'nt manage to tell Cooper until after the Miss Twin Peaks contest.

Best bit was the Bud Abbot type carrying the Bambi model infront of the Mayor, Norma and Dick. Lana gets Dick in the storeroom - a little 'Carry On' tribute there. Cooper gets to homebase with Annie. Ekhardt's box turns out to contain a key (to a personal Black Lodge for the Packards?). Then 'Miss Twin Peaks' kicks off, with a great dance routine involving Lucy, Nadine, Donna and of course, Shelley...

Where was I? Lucy and Lana do solo slots, while Bobby gets whacked with a log by Windom (impersonating the Log Lady - as the real one gets accosted by Mr Pinkle). Donna confronts Ben and Lucy chooses Andy. Lucy was the best dancer, by the way, but in the end it was between Audrey and Annie - Audrey delivers a Madonna-style 'Heal the Planet' speech but loses out to Annie's 'Walk gently upon the Earth - Mystic Warriors' effort.

Cue the strobes. 'Not quite as good as 'Carrie' but close. In the ensuing commotion Nadine gets knocked out by Windom's weighted sack (Poor old Ed:-) but Windom immobilises Coop with a stun flash and gets Annie.

18/6/91| Have to watch them all again really. But whatever happens - another series, a film or the much vaunted 2-hour wrap up - it's already changed my life. At the very least, I'll never look at chess, owls or red drapes in the same way again - Just noticed the little dance Audrey, Donna and Shelley do (when Annie gets crowned) during 'Previously in...'

You might have noticed some doubts creeping in towards the end there, but they were all dispelled tonight. Best thing about it was that nothing was resolved. There were one or two happy endings, but no explanations and one or two unhappy endings. And the happy endings were just returns to the beautiful dreams/terrible nightmares of the beginning - Lucy and Andy resume their relationship/ Ronnette Pulaski reemerges from her coma/Ed does a finger clicking routine and Nadine gets back to her old drape-obsessed self.

Proceedings come to an even worse end at the Hayward household - Doc Hayward, then Sylvia Horne, burst in on Donna, Eileen and Ben and the former cracks open the latter's head on the fireplace. Neither James or John Wheeler made it back, nor did Albert, Gordon Cole, or Hank, and Catherine was conspicuous by her absence. Pete and Andrew look like they're goners, as well as Ben - Blown to oblivion by the bomb in Ekhardt's safety deposit box. And taking Audrey with them - She'd handcuffed herself to the vault door as an act of Anti-Ghostwood "Civil disobedience". (But she apparently had'nt given up on Agent Cooper - her last words.)

Bobby and Shelley have a happy ending of sorts, as do Major and Mrs Briggs. But Leo's still out there. The german waitress returns to the Double-R. Then Dr Jacoby brings Sarah Palmer with a message from the Black Lodge...Windom had of course abducted Annie to the sycamore circle/gateway to the Black Lodge - "You and I have an appointment at the End of the World." Cooper follows them in, after a bit of Arthurian legend - the sycamore circle is called Glastonbury Grove. And he leaves Harry and Andy on vigil like Lancelot and Gallahad.

There's a new Badalamenti/Lynch song, 'Under the Sycamore Tree' (sung by Jimmy Scott). But no Julee Cruise. And the Black Lodge turns out to be the Other Place of Cooper's dream - But this time less was explained (than was in the pilot - which I must see again). More happened though|

The Man From Another Place - looking more and more like Willem Dafoe| 'WHEN YOU SEE ME AGAIN IT WONT BE ME.'/'WOULD YOU LIKE SOME COFFEE.'/'SOME OF YOUR FRIENDS ARE HERE.'
Laura|'HELLO AGENT COOPER.'/Click/'I'LL SEE YOU AGAIN IN 25 YEARS.'/'MEANWHILE.'
The Decrepid Waiter/The Giant (= the cave drawing of the Giant and the Midget.)| 'HALLELUJAH.'(x 2)/'COFFEE.'(x 6)/'ONE AND THE SAME.'
The Midget| 'WOW, BOB, WOW.'/'FIRE WALK WITH ME.'/Scream/Cooper exits Waiting Room to Venus de Milo/draped corridor/'WRONG WAY.'/Midget 2| 'ANOTHER FRIEND.'
Another Room - Maddy| 'I'M MADDY.'/'WATCH OUT FOR MY COUSIN.'
Midget 3| 'DOPPELGANGER.'/Laura 2| 'MEANWHILE'/Scream/BOB flash/Cooper bleeding from stab wound/Another Room - Caroline/ Annie and Cooper apparently dead/Annie/ Caroline| 'DALE, I SAW THE FACE OF THE MAN WHO KILLED ME.'/'IT WAS MY HUSBAND.'/'WHO'S ANNIE?'/'IT'S ME.'(x 3)/'YOU MUST BE MISTAKEN I'M ALIVE.'
Laura 2 - turns into Windom - and Annie fade-out| 'DALE COOPER.'/Laughs/'IF YOU GIVE ME YOUR SOUL I'LL LET ANNIE LIVE.'/Cooper says, "I will."/Windom stabs Cooper but BOB does an apocalyptic re-wind/
BOB| 'BE QUIET.'(x 2 - to hollering Windom)/ 'YOU GO.'(to Cooper)/'HE IS WRONG.'/ 'HE CANT ASK FOR YOUR SOUL.'/'I WILL TAKE HIS.'/And does so/Exit Cooper and enter Cooper 2 - in cahoots with BOB - It had to be/ Meanwhile Cooper 1 runs into Leland (not sure if it's 1 or 2/with black hair, or half black/half grey but with alien eyes)| 'I DID NOT KILL ANYBODY.'/Cooper 2 catches Cooper 1/BOB's face appears again/then A Cooper and An Annie reappear in the sycamore circle. (No sign of Josie by the way.)

Ends with Doc Hayward and Harry waking up Cooper back at the Great Northern. Cooper says; "I was'nt sleeping...Annie, how's Annie?" Then; "I need to brush my teeth...I need to brush my teeth." Harry says; "Good idea." Cooper goes into the bathroom and faces the mirror. Squeezes out the toothpaste, then looks into the mirror and proceeds to smash his/BOB's head into it, cackling; "HOW'S ANNIE?" (x 6) And, as the credits roll, Laura's 'good fairy' face appears upside down in his cup of coffee.

MEANWHILE

[1]] 'APOCALYPSE NOW!'
[19979. COPPOLA/HERR/CONRAD]
AAnd you've got the cigarettes and that's what I've been dreeaming of!/ 'We are the Hollow Men, We are the stuffed meen, Leaning together, Headpiece filled with straw. Alas! Ouur dried voices, when We whisper together Are quiet and meeaningless, As wind in dry grass, Or rats' feet over broken glaass, In our dry cellar, Shape without form, shade without colllour, Paralysed force, gesture without motion...'/ Oh, he's outt there, he's really out there. Do you know what the man's sayying? Do you? This is dialectics, one through nine, no 'maaybes', no 'supposes', no fractions. You cant travel in Spoace, you cant go out into Space with...you know, with fraactions. What are you gonna land on? One quarter? Three eigghths? What are you gonna do when you go from here to Veenus or something? That's dialectic physics, OK. Dialectic Loogic is there's only love or hate. You either love somebody. Or you hate 'em! 'This is the way the fucking world ends' - Loook at this fucking shit we're in, man - 'Not with a bang but a wwhimper' - And with a whimper I'm fucking splitting, Jack!

[2]] 'PERFORMANCE'
[19969. ROEG/CAMMEL]
'EEllo Chas/ He's a nutcase, like all artists, but I can rely on hiim/ Business is business and progress is progress/ You knoow, I dont think I'm gonna let you stay in the film business/ British Justice/ It's better to spend five years of your life in a mice comfy nick than the rest of your miserable existence in aa filthy wheelchair/ Are you threatening my client?/ You bet I arm, Ponsey/ Do you follow me, Boy?/ Address my remarks? Okkey-dokey. Why not, Mr Butler, we got his address, have'nt wee/ And I'll tell you this, the only performance that makes it, tthat really makes it, that makes it all the way, is the one that achhieves madness. Right? Am I right?/ Look I need a bohemiian atmosphere. I'm an artist, Mr Turner, like yourself/Why doont you play us a tune, pal/ I dont like music/I'm determined to fit in. I gotta fit in, Mr Turner/Dyed/Dead/Red/Here's to old Enogland!

[3]] 'IF....'
[19968. ANDERSON/SHERWIN]
- TThe day is coming/You're a degenerate, Travis. You can takke that cheap little grin off your mouth. 'I serve the nation.' Yoou have'nt the slightest idea what it means have you? Theere's something indecent about you. The way you just sit theere, looking at everyone. We've decided to beat you for it/ Whhen do we live? That's what I want to know/Go on, look at mee. I'll kill you. Look into my eyes. I like tigers/Stop firing! Ceease fire! Cease firing! Boys, boys, boys. I understand yoou...listen to reason and trust me. Trust me...

[4]] 'TAXI DRIVER'
[19976. SCORSESE/SCHRADER]
- TThe Death of Hippy/The Birth of Punk/Bob is God's Lonely Maan and Jodie told me to do it - Some day a real rain'll come anod wash all the scum off the streets/The days go on and on anod they dont end/ All my life needed was a sense of some plaace to go/I dont believe that one should devote his life to moorbid self-attention/ True Force/ All the King's men cannot putt it back together again/ You talkin' to me?/ Well, I'm the onlly one here/ Here is someone who stood up/ Now I see cleearly...

[5]] 'TWIN PEAKS'
[19989. LYNCH/FROST]
- SShe's Dead/He is Bob, eager for fun, he wears a smile, everybody run! Through the darkness of future past, The maagician longs to see, One chance out between two worlds, Fiire walk with me.

[6] 'CUTTER'S WAY'
[7] 'ALIEN'/'ALIENS'/'ABYSS'
[8] 'TERMINATOR'/'TERMINATOR 2| JUDGMENT DAY'
[9] 'BLADERUNNER'
[10] 'VIDEODROME'
[11] 'BRAZIL'/'TIME BANDITS'
[12] 'MURDER BY DECREE'
[13] 'BLUE VELVET'
[14] 'PLENTY'
[15] 'SALVADOR'
[16] 'DOG SOLDIERS'
[17] '1900'
[18] 'DR. STRANGELOVE'
[19] 'SOUTHERN COMFORT'
[20] 'NIGHT PORTER'

'THE 9th CONFIGURATION'/'CASTLE KEEP'/'THE HITCHER'/'BEING THERE'/'NO WAY OUT'/ 'RAZORBACK'/'NETWORK'/'THE LITTLE GIRL WHO LIVES DOWN THE LANE'/'AFTER HOURS'/ 'DELIVERANCE'/'SCUM'/'GODFATHER' 1+2/'THE WILD BUNCH'/ 'THE THIRD MAN'/'PLAY IT AGAIN, SAM'/'STARDUST MEMORIES'/ 'BROADWAY DANNY ROSE'/'MANHATTAN'/'BANANAS'/ 'LOVE AND DEATH'/'NAKED GUN'/'SPINAL TAP'/'PLANES, TRAINS AND AUTOMOBILES'/'THE JERK'/'ALL OF ME'/'DEAD MEN DONT WEAR PLAID'/'THE MAN WITH 2 BRAINS'/ 'PICNIC AT HANGING ROCK'/ 'SILKWOOD'/'COLORS'/'BUTCH CASSIDY AND THE SUNDANCE KID'/'DINER'/ 'CABARET'/'REPO MAN'/'STRAIGHT TO HELL'/ 'DUDES'/'SUBURBIA'/'TIME SQUARE'/ 'DESPERATELY SEEKING SUSAN'/'OUT OF THE BLUE'/'RIVER'S EDGE'/'ERASERHEAD'/'WILD AT HEART'/'SOPHIE'S CHOICE'/'A CLOCKWORK ORANGE'/'OUR MAN IN HAVANA'/'BRIGHTON ROCK'/'THE SHINING'/ 'LAST TANGO IN PARIS'/'THE NAME OF THE ROSE'/'THE PASSENGER' /'BAD TIMING'/ 'TRACK 29'/ 'INSIGNIFICANCE'/'MAN WHO FELL TO EARTH'/ 'WALKABOUT'/'EUREKA!'/'HIDDEN CITY'/'ALPHAVILLE'/ 'MONTY PYTHON AND THE HOLY GRAIL'/'BLAZING SADDLES'/ 'CATCH 22'/ 'THE STEPFORD WIVES'/'PLATOON'/ 'KOYAANISQATSI'/'LONG GOOD FRIDAY'/'FROM BEYOND'/ 'THE LAST EMPEROR'/'DEFENCE OF THE REALM'/'ALL THE PRESIDENT'S MEN'/'COMRADES'/'CIRCLE OF DECEIT'/'THE YEAR OF LIVING DANGEROUSLY'/'THE HONORARY CONSUL'/'KING OF COMEDY'/ 'MEAN STREETS'/'ONE FLEW OVER THE CUCKOO'S NEST'/'CARRIE'/'COOL HAND LUKE'/'GIANT'/'2001|A SPACE OSYSSEY'/'MARATHON MAN'/'CITIZEN KANE'/'LORD JIM'/'DEER-HUNTER'/'10 RILLINGTON PLACE'/'RUN, CHRISSIE, RUN'/ 'CASABLANCA'/'THE TAKING OF PELHAM 123'/'BUCKAROO BANZAI'/'GOOD AND BAD AT GAMES'/'GOOD, THE BAD AND THE UGLY'/'A FISTFULL OF DYNAMITE [AKA. DUCK YOU SUCKER!]'/ 'ONCE UPON A TIME IN AMERICA'/ 'POLICE'/ 'THE DISCREET CHARM OF THE BOURGEOISIE'/'ON THE WATERFRONT'/ 'THE TENANT'/'THE SERVANT'/'BADLANDS'/'MAD MAX' 1,2+3/'GIMME SHELTER'/'ONE PLUS ONE'/'THE DEVILS'/'CRIMES OF PASSION'/ 'REPULSION'/'ROSEMARY'S BABY'/'TWO LANE BLACKTOP'/ 'VANISHING POINT'/'BLOOD SIMPLE'/'FRENCH CONNECTION'/ 'DRUGSTORE COWBOY'/ 'DOWN BY LAW'/'ABEL'/'DANCE WITH A STRANGER'/'HARLEQUINN'/'CATTLE ANNIE AND LITTLE BRITCHES'/'ASSAULT ON PRICINCT 13'/'ESCAPE FROM NEW YORK'/'THE AMERICAN FRIEND'/ 'GERMANY IN AUTUMN'/'THE MARRIAGE OF MARIA BAUN'/'TIN DRUM'/'MEPHISTO'/ 'STAMMHEIM'/'DECODER'/'DEAR AMERICA'/'THE HUNGER'/'THE EXECUTIONER'S SONG'/ 'THE LAVENDER HILL MOB'/'BONNIE AND CLYDE'/'ZINA'/'1871'/ 'THE HUSTLER'/'COLOR OF MONEY'/ 'REBEL WITHOUT A CAUSE'/'EASY RIDER'/'DIVA'/'SILVERADO'/ 'ANGEL DUST'/ 'ANGEL HEART'/'THE PASSAGE'/'THE BIRTHDAY PARTY'/'LOOK BACK IN ANGER'/'GREAT R'N'R SWINDLE'/'THE MANCHURIAN CANDIDATE'/'FITZCARRALDO'/AGUIRRE| WRATH OF GOD'/ 'THE OSTERMAN WEEKEND'/'CHINATOWN'/'TRUE CONFESSIONS'/'THE BORDER'/'LOCAL HERO'/ 'QUEST FOR FIRE'/'A MAN CALLED HORSE'/ 'MIXED BLOOD /'RAISING ARIZONA'/'SEX, LIES AND VIDEOTAPE'/'LETTER TO BREZHNEV'/'A PRAYER FOR THE DYING'/'VERTIGO'/ 'THE MALTESE FALCON'/'QUATERMASS AND THE PIT'/ 'CAPRICORN ONE'/'TWILIGHT'S LAST GLEAMING'

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HASSAN TOLD ME TO DO IT

JON SAVAGE INTERVIEWS DONALD CAMMELL, THE WRITER AND CO-DIRECTOR OF THE GREATEST BRITISH FILM EVER MADE...'CHARIOTS OF FIRE'...NAH, 'PERFORMANCE' - 'THE ONLY PERFORMANCE THAT MAKES IT' - 'HERE'S TO OLD ENGLAND!' [TIMEFIX: AUGUST 1984]

[] JS: After 'Performance' was it difficult to get further commissions to do scripts and to direct?

[] DC: It probably would have been if I'd been looking for work like that, but I was writing my own stuff and trying to make another picture, that started offon the premise that if it was possible to make 'Performance', then it waspossible to continue with that line of film entertainment, seen from that point of view. And so I was'nt in the least discouraged until the time came when I put together another cast, another script and then I had what you'd call quite a commercial looking package. And then saw it up against a sort of prejudice against maybe the style of 'Performance'. So in that sense I did - It took about 3 years before I faced up to that fact. The picture that I tried to make had a couple of stars in it who were quite hot at the time. Dominique Sander and the young and energetic Malcolm McDowell, who in those days was just starting. But even with thatcast,thatparticular script, which was agoodadventure story...

[] JS: What was it called?

[] DC: It was called 'Ishtar'.

[] JS: It rings a bell.

[] DC: And then there was backing for it, oddly enough at Warner Brothers, who had financed 'Performance' and then stomped on it and been terribly grieved and ashamed of it. Percieved as a success is, I think they realised that if they'd given it a better shot at distribution, it might have at least broken even - Because it did'nt really cost that much, by American standards. So they were receptive to another project from me - Almost that same script is reborn again, as 'The Last Video', which we're proposing to makein Jamaica next year.

[] JS: I have'nt seen 'The Demon Seed', but it seems to me that there's something in it that's obviously an obsession of yours, because it's something that's in 'Performance' as well - Which is two very disparate characters meeting and sort of rubbing off against one another, and there's a sort of transference going on, the character Rosa gets taken over to acertain extent by Martin.

[] DC: You read the story?

[] JS: Yeah.

[] DC: Well, that's the same story I was talking about in 1973. Finally I realised I couldn't make it under the prevailing conditions. And maybe it's a measure of some sort of movement in popular taste in those ten years, that it's now substantially the same story, but it all happens in Jamaica instead of Morocco. It seems there's a really commercial - in the sense that the audience is seen as being very involved in it. In 1973 the audience was percieved as not being able to understand it. I guess you'd call it a dialectic film - bit shy about using that word, but that's what it is - Between those two characters. And domination again, which mirrors something that I'm interested in in real life. In 'The Last Video' and...obviously in 'Demon Seed' one of those characters was a computer, but 'Demon Seed' was somebody else's story and I maybe tried to make it into something different. And paid a price. I rather like it now, but I was very upset that I could'nt make it in the way I wanted to, it was re-edited. Originally I think it was for another director and I happened to be there. I think, making that kind of story, it's best for me to start it myself, write it myself and not try to, you know, thwart the wishes of a movie company to make basically a horror movie, as in that case I did.

[] JS: Do you enjoy writing thrillers?

[] DC: Yeah. I've learnt how to write, slowly, and I really enjoy it now. Because I write much better than I did. I write probably simpler and much more graphically. And maybe that's why I'm getting better results from what I write now. It's just learning.

[] JS: I noticed that the dialogue was very terse.

[] DC: Well, that's the way we'll make it on this tape! Well, it's false time in movies. It's a tremendous compression of time, as indeed it is in plays. But in movies it's a compression of time in different continuum.

[] JS: And space as well.

[] DC: Yes. Absolutely. Stop me if I ever say absolutely because Chena says it sounds like an affectation. But in my time it was used by villains in London.

[] JS: Everybody uses it now.

[] DC: The terseness is essential to movies. I love watching fast moving action. And that includes dialogue. Action. Verbal action.

[] JS: Also within that framework you can say quite a lot of other things and that's there to be picked up if people want to, but the main point is obviously the thrust of the story. But that framework, that strong story thrust does give you an opportunity to put in all sorts ofotherlittle things.

[] DC: Yes. You put it perfectly.

[] JS: Because, I thought about this myself, to make a kind of state of the nation address is really boring, do you knowwhat I mean?

[] DC: Yeah, it's got to be a sort of game you play with the audience, where you must involve literally millions of people in a story that involves their emotions and their passions. Good movie making involves the passions of the audience, not the detached contemplation of the audience. It's a very visceral thing. And people who dont see it that way of course can make movies for a different kind of audience, and will certainly find a different kind of audience...You've got to find your own way of doing it. It has to make sense to you, or in this case to me. It also has to make sense to you, in this case them. And they must be an awful lot of people. The game is that in there there is another movie and then within that movie there is maybe yet another movie. In 'Ishtar', which became 'The Last Video', it's about a bloke making a little movie within a big movie, which is not a new idea but I think it's a way of getting that over, because in the end you can cut out much of the movie that he's making, and throw it away. If it impedes the flow of the main movie you chuck it out the window. But within that other one,maybe you can have some fun.

[] JS: Well, that's the icing on the cake, is'nt it?

[] DC: Well, it's a lot of icing on the cake, making movies is a way for a lot of people to make a terrific lot of money - there's no doubt about it, otherwise there would'nt be so many people who keep it rolling in Hollywood. It's got that element - It's a gambling game also, it's the same mentality that has fun at Las Vegas. The entrepreneur, you know. The venture of capitalists... [] JS: Yes, the Frontiers Man.

[] DC: Well, sure. And he's no different to what he's always been, in the theatre or in the circus. You cant live without him, so you curse him but you bless him at the same time.

[] JS: One of the main characters in 'The Last Video' is a pop video director and you've just made a video yourself. Do you have any opinions on pop video? [] DC: I know practically nothing about it. I think it's a form that requires a tremendous lot of expertise and, I would say, a great sense of humour, as well as a lot of involvement with music itself. I've got the enthusiasm for it, but I dont think I'm qualified to say anything about it as a, you know, a way of life. Except that I enjoyed making the one I did very much. I saw myself as trying to provide what the musicians wanted in a way that I dont feel at all when I'm making my own movie. I may sell my own movie to someone else but it's my own thing. I mean a video is doing my best to sell the song, to sell what they're saying, the group. And would I vary from case to case...I've enjoyed some videos a lot - I see a lot of them because they're always on in Los Angeles. So you absorb them and they probably have an effect on the way you do movies. I hope they do, because I see a lot of things in them that interest me a lot. I see a lot of innovative things, I see a lot of interesting thefts from good movies... you see your ownideas developed in there in a small way.

[] JS: Well, of course again 'Performance' was probably the best. I mean, certainly it still has an enormous impact on people.

[] DC: It had a sort of in grown video in it in the style - Started it? I did'nt know it was...

[] JS: Promo for Turner ('Memo from Turner')?

[] DC: Which was a promo...I was'nt aware of it. I'd love to do a few more like that, where you can be seen as a little show.

[] JS: It's a seperate piece within the whole thing.

[] DC: Within, yeah. So 'The Last Video' is about a man trying to make a video. It started...he was once...Kenneth Anger, you know Kenneth Anger?

[] JS: Of course.

[] DC: Right, of course you do. Who was making a movie about a witch in the Atlas Mountains. Now that mission has changed into a mission to make a music promo about a singer, who he sees as a rather sort of spooky witch-like figure, he falls for that. The sight of a girl...You know how girls can be bewitching?

[] JS: Mmmm. And in the end, he ends up by making a sort of promo or a documentary for Rosa?

[] DC: He makes a promo for a terrorist. His circumstances compel him to make it, which infact...I dont think it manages to sell terrorism. It's a promo that he uses to betray the client, which is not what I would like to be thought of doing with any of my future clients! But that's the story, you know. He uses it as a weapon against the star.

[] JS: It's the only one he has.

[] DC: Yeah.

[] JS: In that situation. And he plays it brilliantly.

[] DC: Right. He does. He dominates his client, he succeeds in selling the idea, in doing it and dominating the client and finally bumping him off. There's a couple of pop stars you would'nt mind doing that to, would'nt you, given the chance?!

[] JS: What do you do in between film projects, that happened or did'nt happen, because the films seem to take or do take a long time to get organised, and so there's obviously fallow periods.

[] DC: Yeah. I filled up quite a lot of fallow periods with getting involved with my wife, and that sort of alien world that she came from. I got very involved with the Chinese and then that led to me spending a lot of time in Hong Kong. And I wrote a book, as you know, which is'nt finished yet, most of which takes place in China and Hong Kong in the 1920s.

[] JS: I dont know about it, what's it called?

[] DC: Well, it's not been published, it's not even finished. It was developed from a story I wrote for Marlon, based on an idea of his, because he's very good with ideas, maybe too good! Because maybe the fertility of ideas in some people is one coming on top of another...they can frustrate each other. But that's being peripheral. I just want to make the point that Marlon is an extraordinarily imaginative character and I did a screen story with him, a screen play, that he will make no doubt one day. It will be his 'Last Video', as he says. He plans to make it but it involves a lot of his own private life and so on, and so in the end he asked me to write a book about it, a novel. And that's what I was doing for quite a time.

[] JS: Is it true he sort of blocked it from coming out?

[] DC: No, it's simply postponed. See Marlon regularly to discuss...He's got a number of other interesting projects, one of which is...I think maybe I should'nt divulge...

[] JS: Can we just go back - Was 'Performance' your first film?

[] DC: It was. It was'nt the first script. I wrote a script and sold it to an American company and it was made into a film - I thought it might have been done a little better. I should never criticise other people's movies actually, because I know how hard it is to be faithful to a story, and youcan actually transform a story making a film and make it much better. So anybody who tries that, I'm all for it. I dont believe in being specifically faithful to any scripts.

[] JS: What was the film?

[] DC: When I wrote it, it was called 'Avec Avec' and it finally emerged, it was re-written, and called 'Duffy'. I met James Fox when I was working on that. I was an artist at the time, a retired artist that is, I'd given up painting. And writing that script was the end result of becoming interested in movies and meeting James and seeing a really great actor work. And working with him at that time, I learned a great deal I think quite quickly. The next thing I wrote was 'Performance' and that was put together quite speedily.

[] JS: Can I just check something - Are you English? Were you born and brought up in England?

[] DC: Scots. Yeah. Born in Edinburgh. Brought up mostly in London, South of England, Devon, Westminster.

[] JS: The thing that interests me, what I'm leading to, is had you lived in England pretty much most of the timewhen you wrote 'Performance'?

[] DC: No. I went to live in America when I was in my early 20s and then I was living in France after that. I was living in France when I made 'Performance'. Just came here. I wrote the story in France.

[] JS: Because it seems to me very much as though various aspects of English life, as seen in that film with the clarity that maybe somebody here, who'dbeen living here all the time would'nt have got?

[] DC: Well, maybe. Maybe you're right. I hope so. I dont know if I'm any good at observing reality but I think that is probably quite important in trying to make the sort of movies that interest me, that I think I would be best at. Accurate observation has to be the start of it. Before you fuck around with it. And I have a good ear for dialogue, because I could write London dialogue as if it was a foreign language. And I write American dialogue in the same way and I know that infact their veracity is quite high. Not their quality necessarily. But it's a different thing, is'nt it? Truthful dialogue which accurately mirrors human speech is a beginning, it's a tool, in movies you've got to have that. Then you make it terse.

[] JS: Yes, why I mention that is that it seems to me now - I mean obviously when you're doing something you dont always know exactly what you're doing, but I watched 'Performance' again recently and it seemed you somehow instinctively got it right, because it still has enormous resonances as an historical piece, also as a film it's still very relevant and has lots of interesting ideas. And the thing that struck me was how much a reflection now it seems of the various 60s obsessions - like the criminal. You had the two pinnacle 60s obsessions: the criminal and the pop star together. From the time when criminals were pop stars.

[] DC: They still are. In America they always have been, America's a blinding place (Sorry! Ed), and everywhere in the world the bandit has been the star of the poor working stiff. And the poor period have always seen him as the ultimate/have seen the gangster as being a star/both a revolutionary figure and a star, they both are seen in a political sense. Gangsters are seen/anything that's anti-establishment represents a heroic figure for those who have nothing. And that's obvious. But to see them that way and then also to see them as being...you have to control them. I dont think I can theorise about a view of the social world because I dont think I have a coherent one. I think it can emerge in a piece like 'Performance', or something else I might attempt, but I do see highly anti-social figures as being part of reality - I'm a little bitof a neo-Darwinist. And that one has to respect them and deal with them as a part of reality, you cant wish them away.

[] JS: You were mentioned in a recent book about the Rolling Stones, as being one of the people who was around when the Stones suddenly became taken up by high society, in about 64/65. Is that the case?

[] DC: I suppose I was. Just about around then. But I was living a very sort of marginal existence to society at the time, because I was living in Paris and I was not involved with the pop society at all. I was involved with some artists and people, and I was also pursuing a girl a lot at the time, going through a very romantic period in 64 and 65, I remember. And I met the Stones, not in a pop society, I met them by accident. Brian, through...because he fell in love with a girlfriend of mine called Anita Pallenberg...A marvellous girl. He showed up in Paris and spent a lot of time at my/I had a little studio over there on (inaudible french place name) Montparnasse. But then we went to Morocco - Brian and me. And Brion Gysin was there and Bill Burroughs, people whom I'd met. And as you know Brian became completely lost in that world for a while and brought it back into the music eventually, to his own - probably part of the problem - musical problem.

[] JS: I personally think that that period of the Rolling Stones was by far the most interesting, musically and also culturally, just in those three years 1965/6/7. I dont like them so much after that period. Those three years to me, they were something very magical and then suddenly after 1968 they became/they had a different sort of magic but it is'nt a sort of magic that I find interesting. They became symbols of something then, I'm wittering away now, but it's still around in popular culture. And that the Rolling Stones in 65-67 had something which had'nt been assimilated or really understood. And Brian Jones' Moroccan music, for instance, the song 'We Love You', is an extraordinary piece of music. It is absolutely extraordinary, I still listen to it all the time. And that has that Moroccan influence in it, the whole sort of trance idea of music.

[] DC: Yes. He was a very instinctive musician you know...An Artist...And he was always romantic. Even when he was just, you know, a sort of very pale, perpetually fatigued kid, always seemed to be living on the edge of his own adventure, which he created/created that strange impression of magic and it was consistent with him all the time. He used to dress up in the most extraordinary way, he'd a great deal of visual imagination. The way he saw himself was extremely original in those days. I suppose he was probably derivative of some other, I dont know, some other musicians of that time may

haave influenced him, but I dont know any. He seemed to be an original. He was ceertainly in the way - the eclectic side of him, where he would go for anything thaat interested him. [] JS: And make it work.

[] DC: He was totally unconfined by any rock'n'roll rules. And he would be very muuch outside any formal norms today in music if he was around. But it may haave hurt him as a rock'n'roller.

[] JS: I think he was probably ahead of his time and paid the price. Also there weere power struggles going on and everything, and all that bullshit, which acctually I dont find too interesting so let's not bother to talk about it anymore. Onne thing I wanted to ask you was - Was in any way the character of Turner, noot based, but did you think of Brian when you were writing that character?

[] DC: Yes.

[] JS: Certainly Mick Jagger seemed to take on some of the persona.

[] DC: Well, he did because it was necessary to the role and the point came wiihere Mick really tried to become that character, partly because I helped him ono bullied him and partly, well let me put it this way, he certainly was a little unnenthusiastic about the essential part of that character. He was a little scared offf it because it was about a guy who had gone over the top and taken a great faall. And Mick, you know, emotionally likes to take a very dominant view of thhings and it was a bit risky. I think the fact he did it made for it being a very good peerformance.

[] JS: One interesting thing about the film is that both the leading actors - and I mean obviously Anita Pallenberg seems pretty much to be playing herself in a lot of ways - I dont know whether that's true or not?

[] DC: I think probably more than any of the other characters.

[] JS: Yes. But the other two seemed to be grappling with the roles, which innvolved them in fundamental personalities. In other words, the roles thatthey anre forced to play...because of what they are as people, actually there's an inncredible tension because they're really finding it hard to come to terms with thhose roles. Which gave it a real edge.

[] DC: It was hard for James because he was going through a sort of, I geuss yyou would call it, he would call it, a spiritual crisis at the time. Ano dealing with thhe role of playing somebody who is an inexorably villainous character, almost a a sort of emblem of everything that is glamorous about...wickedness and the aart forms of violence, was for him a...it was both very exciting and very frrightening. He's a gifted actor. He still is I'm sure. He told me quite recently that hhe did'nt want to grapple with that kind of role again. And infact would never trry and do it again. He wants, I think James feels that his energies should be chhannelled, you know, in a way that sort of makes sense to him now...

[] JS: But that in a way is what is exciting about that particular film - I'm sorry too harp on about it but I think it's worth going through - is that it is very much a a film on the edge. The first time I ever saw it I could not understand it, I was vvery stoned I must admit. But I could not understand the first 20 minutes bbecause of the form, because of the fast cutting and because of the compression. I mean, it's only now that I've seen it on video that I really understand it.

[] DC: I told you about that did'nt I? I had to re-edit it before they would release it,t, and I re-edited it two or three times and I was on my own in Los Angeles and I'd been more or less instructed...ordered to remove a good 15 minutes of the fiirst 40 minutes of the picture. Or nearly half.

[] JS: What did that contain?

[] DC: It contained some of the most, maybe some of the most interesting sscenes between the villains, between Chas...but re-editing it made it more of a a movie to me. I became engrossed in getting the main point across as, Igeuss, wwhat movie makers call a montage. And so I came to the...my original interest inin the film was visual - because I'd been a painter and given up painting - that bbecame my favourite part of the film.

[] JS: The actual editing?

[] DC: Well, what remains after the editing. After the editing, the re-sstructuring of it. I would not attempt to make a commercial film at this time thhat is so non-linear as that first two or three reels of 'Performance'. But hhaving done it, I think I was very pleased that it happened. But of course NNic Roeg hated it like that, and there's an argument that in it's original form itt may or may not have been better. Certainly Mick preferred it as a straight-fforderward story at the beginning. Later on that non-linear form became...you ssee it now being used...certain techniques.

[] JS: Being compressed though...

[] DC: You can see that being used - Certain compression styles are now bbecoming part of the promo vernacular.

[] JS: And also mainstream commercial movies. Instead of 20 minutes, it's 2. DDo you know what I mean?

[] DC: Well, Eisenstein was doing some pretty hot cutting many years ago, and II would'nt claim to have originated anything, but it certainly developed it to a ppoint. I know it developed it to quite a sharp point, in 1970-71.

[] JS: The thing with 'Performance' now is that people tend to think of it, bbecause of his subsequent career, as Nic Roeg's film. A lot of people I've talked tto, I've said I'm going to talk to Don Cammell and they say, oh, did'nt he write 'Performance'? People dont realise that you co-directed it, because everybody tthinks it's one of Nic Roeg's oeuvre.

[] DC: I'm sure that's understandable. Because I think it formed Nic's style,to a a certain extent, that he has repeated - whether consciously or not - certain ccamera movie manoeuvres that were originated in 'Performance'. Of course, I would ssay that they were part of the original plan for 'Performance' and I can certainly uunderstand that the fact that I have'nt made any movies and that Nic has made a a number, that have stylistic resemblances to parts of 'Performance', might ggive rise to that misapprehension that you mention.

[] JS: I mean, thinking about what those stylistic things are, one of the things II noticed very much in 'Performance' was sudden close-ups, but very specific cclose-ups. There's a wonderful bit where the eel pops out of the tank or there's a a bit where there's a close-up on, just very short but very strong close-ups on ssay, Anita Pallenberg putting some mushrooms in very delicately or taking ssome mushrooms out and little short, very short but very acute close-ups.

[] DC: Well, they're little moving pictures. If I'd been able to do it painting I would have, but I could'nt. So there they are - I'm very pleased you noticed it. Actually the film in a larger sense is also a collection of pictures that are very disparate and were often criticised as being incoherent both in style and in form, but I think people looking at it now would see that it is coherent. I was responsible for the incoherence. It was not Nic's fault if it was incoherent.

[] JS: But it has a lateral coherence. There are connections that you now make, like the criminal as pop star, which is actually quite illuminating - Because after I saw 'Performance' again recently I read the Kray brothers book and just suddenly realised how much they were show business. What was it? Richard Burton went to see Ronnie Kray in Broadmoor. He wears silk monogrammed shirts and all this sort of shit. The guy is a superstar. There are lots of things in 'Performance' like that...there's a whole resonance about the Rolling Stones...I thought it got that feeling of Chelsea and the Rolling Stones and whatever in 67, not 70...but it was at that time when all of that was fresh, it had'nt turned sour. It was still very utopian...and all that looking at pictures of Persia and stuff was wonderful.

[] DC: Yes, that's another little moving picture. I'm a bit of a lateral thinker.

[] JS: I think one of the things that I liked about both 'Performance' and 'The Last Video' - Obviously in a thriller the important point is that at some stage you've got to really jolt the audience. There are a couple of brilliant jolts in 'Performance' andthere's a wonderful jolt in 'The Last Video' where they're actually fucking in the Range Rover and that's when they meet the terrorists.

[] DC: Collides with them both metaphorically and in reality. I'm glad you think it's a good story because 'Performance', as I wrote it, was also I think a good story. I've already assumed for your purposes the blame for its demands, the circularity of the story - it became not just too lateral but it became too introverted. I'd like to criticise it rather than to say that I think it's okay. I'm very proud of it of course. I mean, I'm not going to knock it. But I look back on it and see how I could develop from that. And I think when you say it's emotion, it's not just the emotion of the writer - I'm not really a writer. I try to write as accurately now a picture of what I want to make as I possibly can. The original story of 'Performance', and the dialogue, we were very faithful to it when Nic and I shot it.

[] JS: But I noticed that 'The Last Video' was, I mean I read it as a story, and I thought that there would obviously be gaps in it for the subtext. But rather than say 'Performance', which has so much to do with local observation, 'Last Video' is a much cleaner progression. I actually read it as a progression, I wanted to find out what happened and I got very upset when Josie went over the cliff.

[] DC: The way that the story happens in 'The Last Video' can involve you in the more intricate workings of the human passions, and the human mind, and the battle between fear and logic. Which is very much as it was in 'Performance' perhaps, there are common themes. If I can involve you in that, at the sametime as carry the story in reality through that exercise in fear and terror when a man has to decide whether to remain detached from terror and when he has the right to remain detached or whether to plunge in and risk everything, that is the story. The story is about the surmounting - partly about the surmounting of fear.

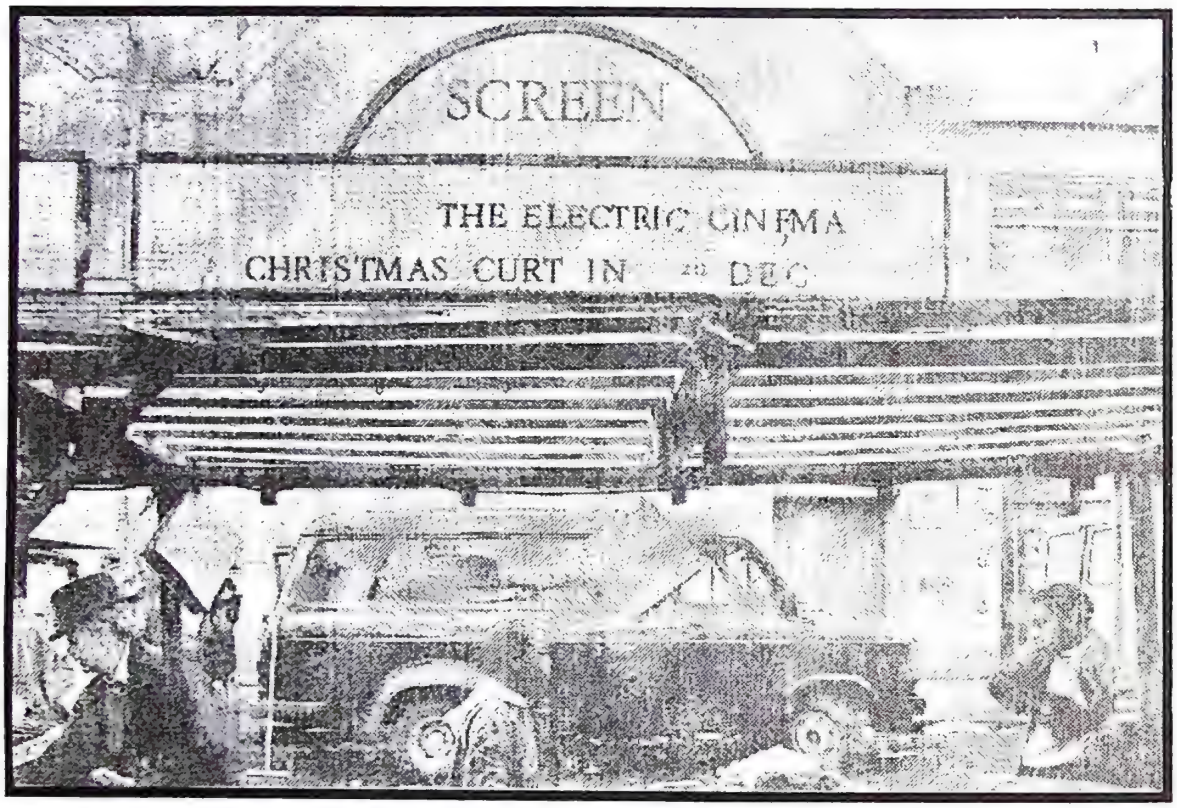
[] JS: It's interesting because Martin appears to be detached and, as far as I can remember, there's a battle going on between him and Josie, because Josie does'nt realise how far he's gone into it...

[] DC: She pretends to be brave. And he pretends to have matie a decision, that it's his right to be detached. Infact it's only when she has taken the plunge, purely instinctively, she's a very courageous and instinctive person. And probably very relevant to Anita Pallenberg, because I can see Anita playing that role marvellously! Even today. While we are mentioning that, Anita had a lot of influence on the way that I saw 'Performance'. And she's not often credited with it. Because I have not done many interviews about it. Both by choice and circumstances. But infact I became fascinated by some things that she was already deeply involved in, like Artaud theatre, 'Theatre of Cruelty', like she'd worked before with Schlondorff on her first picture. So I give her full credit. And I was a great enthusiast then and now for South American literature, like a lot of people, you know, come along and enjoy it, then I was into (?????? Shit, I knew there was something I forgot - John knows but he's away - Have to be the Vague Quiz - Answers on a postcard...Ed.) ...there were variious translations coming out then. I put his...little snapshot of him in...inside...

[] JS: Mick's brain? Is that it? When the bullet...

[] DC: He never knew it...

CAMPAIGN TO GET THE ELECTRIC CLOSED DOWN AGAIN



It's nearly a year since the Electric was reopened. Since then even the Colville, the crappest pub in the world, has been yuppified into 'the First Floor', the crappest restaurant in the world. There's Sol Beer in Finchs but no longer any regulars, who've longsince migrated to Ladbroke Grove. There's now more poxy art galleries in Notting Hill than market stalls on Portobello. Not to mention all the designer-hippy shops and yuppy bistros.

Some day a real rain'll come and wash all the yuppy scum off the streets of Notting Hill and make it a reasonable place to live once more. But getting the Electric closed down again has to be the first step. We know locals have stayed away in their droves because, like the art galleries and wine bars, the only people the Electric caters for are yuppies from out of the area.

The Electric's future and success relies on their continued support - We trust we can rely on you to deter them.

THE WEST TEN DAYS OF MY LIFE

'Everything that I do is because of Tom Vague. There is no information but the information that comes from Tom Vague. All other information is irrelevant information because it does not come from Tom Vague. Everything that everyone else says is lies. Only Tom Vague can speak the truth because only the truth comes from Tom Vague. Those that do not know Tom Vague should be eliminated because the only reason for existence is to serve Tom Vague. All wars since the beginning of time were started by Tom Vague in order to make room for the expanding mind of Tom Vague because there is really only one mind of the Universe and that mind belongs to Tom Vague. All other minds do not exist except the mind of Tom Vague. There is no such thing as peace because Tom Vague does not allow peace to exist. He only creates chaos, turmoil and confusion, which are the three states of existence since the beginning of time and will go on forever and ever and the only person and mind that can last for ever and ever is the mind of Tom Vague. The rest shall crumble. I am the slave of Tom Vague. There is no mind but the mind of Tom Vague. There is no truth but the truth that comes from Tom Vague. There are no lies but the lies that come from Tom Vague. There is no information, there is no non-information but that that emanates from Tom Vague. Tom Vague always was, always will be and always remains King.'

'....Keep up the football...Watch TV a lot...Drink a lot of tea and coffee and smoke at least 20 a day [Should be Marlboro but so long as it is'nt Silk Cut]... Never get up before mid-day...Work as little as possible [Not at all at proper jobs]...Always have short spikey hair and wear as much black as possible...Read some books but get junk pop mags to keep your hatred sharp...Cultivate friendships with normal people - people you can talk football with - Avoid weirdos...'

[VAGUE PHILOSOPHY]

'We're demanding that real life keeps up with advertising, the speed of advertising on TV - We are living at the speed of advertising, infact. So we demand to be entertained all the time, we get bored very quickly. That's why people like me are in rock'n'roll bands, that's one of the reasons, because it means we can live at the rate we want to. When we're on stage, things happen a thousand times faster, everything we do is totally compressed and intense on stage, and that's our version of life as we feel it, and see it.'

[JOHN FOXX]

Durruti: "I do not expect any help for a libertarian revolution from any government in the world...We expect no help, not even from our own government, in the last analysis."
Van Paasen: "But you will be sitting on a pile of ruins?"
Durruti: "We have always lived in slums and holes in the wall. We will know how to accomodate ourselves for a time. For, you must not forget, we can also build. It is we, the workers, who built these palaces and cities here in Spain and in America and everywhere. We, the workers, can build others to take their place. And better ones! We are not in the least afraid of ruins. We are going to inherit the Earth! There is not the slightest doubt about that. The Bourgeoisie might blast and ruin its own world before it leaves the stage of history. We carry a new world here, in our hearts. That world is growing this minute."
[BUENAVENTURA DURRUTI INTERVIEWED AFTER THE LIBERATION OF ARAGON]

Yorkshire TV interviewer: "It's said that you're sick on stage, you spit at the audience and so on. I mean, how could this be a good example to children?"
Malcolm McLaren: "People are sick everywhere. People are sick and tired of this country telling them what to do."
[MALCOLM McLAREN DURING THE 'ANARCHY' TOUR]

"It is better to die on your feet than to live on your knees."

[EMILIANO ZAPATA]

'The show is over. The audience get up to leave their seats. Time to collect their coats and go home. They turn round. No more coats and no more home.

'[ROZANOV]

'Better that the whole world should be destroyed and perish utterly than that a free man should refrain from one act to which his nature moves him.'

[KARL MARX]

'We live as we dream alone.'

[JOSEPH CONRAD 'HEART OF DARKNESS']

'Everything in nature is lyrical in its ideal essence; tragic in fate, and comic in its existence.'

[GEORGE SANTAYANA]

'Everything I know about morals, I learnt on the football field.'

[ALBERT CAMUS]

"Fellas, coincidence and fate figure largely in our lives."

[AGENT COOPER]
[ANY OTHER QUOTE FROM 'TWIN PEAKS' OR 'BLUE VELVET']

"I just dont wanna be ripped off."

[ADAM ANT 'JUBILEE']

'The feeling that your head is exploding...the feeling of your spinal chord being pressed into your brain...furious aggression for which there is no outlet. That's the worst thing. A clear awareness that your chance of survival is nil...'

[ULRIKE MEINHOF]

"I watched a snail...['This has been verified as Colonel Kurtz's voice."]... crawl along the edge of a straight razor...That's my dream...It's my nightmare.. .crawling along the edge of a straight razor and surviving.[Click/ "Transmission
11 recieved 68 December 30 0500 hours.]...But we must kill them, we must incinerate them, pig after pig, cow after cow, village after village, army after army, and they call me an assassin. What do you call it when the assassins accuse the assassin? They lie, they lie and we have to be merciful for those who lie. Those Napalms. I hate them. I do hate them."

[Helicopters/Click]

"Ocotober 1967: On special assignment Con Toon province 2 Corps. Kurtz staged Operation Archangel with combined local forces. Rated a major success. He recieved no official clearance. He just thought it up and did it. What balls! They were gonna nail his ass to the floorboards for that one, but after the press got a hold of it they promoted him to full Colonel instead. Ah, man, the bullshit piled up so fast in Viet Nam you needed wings to stay above it."

"It was the way we had over here of living with ourselves. We'd cut 'em in half with a machine gun and give 'em a Band-Aid. It was a lie and the more I saw them, the more I hated lies. Those boys were never going to look at me in the same way again but I felt like I knew one or two things about Kurtz that were'nt in the dossier. The Do Long bridge was the last army out-post on the Nung river, after that it was only Kurtz..."

[CAPTAIN WILLARD/MARTIN SHEEN]

[AND ANY OTHER QUOTE FROM 'APOCALYPSE NOW!'| WE'VE HAD MOST OF 'EM IN VAGUE NOW]

'The TWAPS (television, writers and photographers' society of Da Nang) arm patch featured crossed pens under a frontal silhouette of a Nikon F, the motto 'First to Know Last to Go' around the oval rim. It was mainly about drinking, rapping and getting the older, straighter members tuned to rock'n'roll.'

[TIM PAGE]

'Better to reign in hell, than serve in heaven.'

'I am angry, I am ill, and I'm as ugly as sin, My irritablity keeps me alive and kicking, I know the meaning of life, it does'nt help me a bit, I know beauty and I know a good thing when i see it, This is a song from under the floorboards, this is a song from where the wall is cracked.'

[HOWARD DEVOTO]

'Come now, gentlemen, your love is all I crave, you'll still be in the circus when I'm laughing in my grave...Oh, Rosey dear, dont you think it's queer, so stop me if you please, the baby's dead, my lady said, you gentlemen, why you all work for me!'

[MEMO FROM TURNER]

'Shake in your shoes bureaucrats. The international power of the Workers Councils will soon wipe you out. Humanity will only be happy the day that the last bureaucrat is strung up by the guts of the last capitalist.'

[OCCUPATION COMMITTEE OF THE SORBONNE TO THE CHINESE COMMUNIST PARTY]

'Whether 'tis nobler in the mind to suffer the slings and arrows of outrageous fortune, Or to take up arms against a sea of troubles, And by opposing end them.'

[WILLIAM SHAKESPEARE]

'People who talk about revolution and class struggle without refering explicitly to everyday life, without understanding what is subversive about love and what is positive in the refusal of constraints, such people have a corpse in their mouth.'

'These tactics will be condemned to theoretical hibernation if they cannot, by other means, attract collectively the individuals whom isolation and hatred for the collective lie have already won over to the rational decision to kill or kill themselves. No murderers - And no humanists either! The first accepts death, the second imposes it. Let ten people meet who are resolved on the lightning of violence rather than the agony of survival: From this moment, despair ends and tactics begin.'

'The most peace loving of people are haunted by dreams of blood. How hard it is to be solicitious towards those whom one cannot kill on the spot; to use kindness to disarm those one cannot disarm by force. I have a great debt of hatred towards those who have very nearly succeeded in enslaving me. How can hate be destroyed without destroying its causes? The barbarity of riots, arson, the people's savagery, all the excesses which terrify bourgeois historians, are exactly the right vaccine against the chill atrocity of the forces of law, order and hierarchical oppression.'

'Love offers the purest glimpse of true communication that any of us have had. But, as communication in general tends to break down more and more, the existence of love becomes increasingly precarious. It is threatened on every side. Everything tends to reduce lovers to objects. Real meetings are replaced by mechanical sex: by the posturing of countless Playboys and Bunnies. Really being in love means really wanting to live in a different world.'

'The desire to live is a political decision. Who wants a world in which the guarantee that we shall not die of starvation entails the risk of dying of boredom.'

[RAOUL VANEIGEM]

'A society gets all the criminals it deserves.'

[EMMA GOLDMAN]

'The system has made us sick. Let us strike the thee death blow at the sick system...Kill Kill Kill for meental health and inner peace.'-

[SOCIALIST PATIENTS KOLLECTIV]

'When will the department stores of Berlin burn?...The yanks have been dying for Berlin in Vieet Nam. We were sorry to see the poor souls shed their coca-cola blood in the Vietnamese jurngle...Now our Belgian friends have at last found thee knack of really involving the whole populatioon in all the fun of Viet Nam... Brussels has given uss the only answer; Burn Warehouse Burn!'

[KOMMUNE 1]

'Today we were unlucky. But remember we only haave to be lucky once...you have to be lucky always.'

[IRA COMMUNIQUE TO THATCHER GOVT. AFTER BRIGHTON BOMBING]

"Itt does'nt look to me as though Mick can win. The wcorld rallies as it always will, and brings its owerwhelming fire-power to bear on the man who saays 'No'."

[LINDSAY ANDERSON]

"The symbolic significance of terrorism has a ceertain attraction for me: the idea of destroying thne whole social order, the entire human species. Onn the other hand, I despise those who use terrorism as a political weapon in the service of scome cause or other...The terrorists I admire are thnose like the Bande a Bonnot; I understand peeople like Ascaso and Durutti who chose their vlictims carefully, or the French anarchists at the ernd of the 19th century. All those, in other words, who tried to blow up a world (and themselves with it)) that seemed to them unworthy of survival...But I've never been a man of action, I'm simply incapable of imitating those people I so admire."

[LUIS BUNUEL]

'If you're not busy being born, you're busy buyimg. All the sales girls in the flash boutiques are made to dress the same and have the same make-up, representing the 1940's. In fashion as in everything else, Capitalism can only go backwards - they've nowhere to go - they're dead, the future iss ours. Life is so boring there is nothing to do except spend all our wages on the latest skirt or shirt.

'Brothers and Sisters, what are your real diesires? Sit in the drugstore, look distant, empty, bored, drinking some tasteless coffee? Or perhaps BLOW IT UP, or BURN IT DOWN. The only thing you can do with modern slavehouses - called boutiques - is WRECK THEM. You cant reform Profit Capitalism and Inhumanity. JUST KICK IT TILL IT BREAKS!'

[ANGRY BRIGADE COMMUNIQUE #8]

'The Angry Brigade is the man or woman sitting next to you. They have guns in their pockets and hatred in their minds. We are getting closer.'

[ANGRY BRIGADE COMMUNIQUE #9]

'The songs of Capitalism must one day be drowned in the roar of its enemies, those who desire to live not merely to consume. In order to make the world dance one must first turn off the music.'

[HARRY HARRIS]

'How I hate modern music, it goes on and on and on and on, How I wish it would stop!'

[BUZZCOCKS]

"I have got to find out who is willing to think. It is only right that I get someone to be like I am. I dont want you to worship me, I want you to be like I am, I want you to become what I am, I want you to enjoy the fearlessness that I have, the courage that I have, the compassion that I have, the all encompassing mercy that I have. I want you to be what I am, and something greater. I want to give you more more than I have, I want you to be greater than I am, and if you dont want it - Then go to Hell, where you are, but dont bother me."

"Christianity was never based on the idea of an unknown god. I am going to cause you to know that you are what Jesus was. Jesus said that every human being was a god. I'm a god and you're a god, and I am going to stay a god until you recognise you're a god, and when you recognise you're a god I shall go back into principal and will not appear as a personality. But until I see all of you seeing what you are, I am going to be very much what I am - God Almighty God!"

"I dont mind losing my life, what about you? I dont mind losing my reputation, what about you? I dont mind being tortured, what about you?...I am no longer afraid. I've lost interest in this whole world of capitalist sin...I'd just as soon bring it to a gallant, glorious screaming end, a screeching stop in one glorious moment of triumph."

[JIM JONES]

THE A TO Z OF VAGUE

[A]
APOCALYPSE NOW! - ANGRY BRIGADE - ADAM AND THE ANTS - ALIENS - ARNIE - AK47
[B]
BUZZCOCKS - BALLARD - BURROUGHS - BRAZIL - BOWIE - BUNUEL - BOGART - BOB
[C]
CARLOS - COMPENDIUM - COFFEE - CHARLOTTE RAMPLING - CYBERPUNK - AGENT COOPER
[D]
DISPATCHES - DURRUTI - DE NIRO - DADA - DIRK BOGARDE - DECODER - DAD'S ARMY
[E]
EVERTON - ERASERHEAD - ENRAGES - THE END - END OF THE AFFAIR - ELLEN BARKIN
[F]
FEAR AND LOATHING - FREEMASONS - SEAN FLYNN - FRESTON ROAD - SHERILYN FENN
[G]
GRAHAM GREENE - GOODISON - GILLIAM - GOD TOLD ME TO DO IT - WILLIAM GIBSON
[H]
HUNTER S.THOMPSON - HOPPER - HEART OF DARKNESS - HERZOG - HAPPY MONDAYS
[I]
IF.... - IGGY - IT - ILLUMINATI - BILLY IDOL - ISLANDS IN THE NET - ICE-T
[J]
JODIE - JAMIE REID - JOHNNY ROTTEN - JOY DIVISION - JAMES FOX - JULEE CRUISE
[K]
COLONEL KURTZ - KENNEDY ASSASSINATION - KILL YOUR PET PUPPY - THE KENSAL
[L]
LESTER BANGS - LEILA KHALED - BURT LANCASTER - DAVID LYNCH - LAURA PALMER
[M]
MANSON - MAY 68 - MONTY PYTHON - MOTOWN - MARX - MARLBORO - MALCOLM McDOWELL
[N]
NEV SOUTHALL - PAT NEVIN - NEW YORK DOLLS - NIETZSCHE - NO FUTURE - NO FUN
[O]
ORWELL - ORTON - OSCAR WILDE - LEE HARVEY OSWALD - OZ - GENESIS P.ORRIDGE
[P]
PERFORMANCE - POWIS SQ. - PALLENBERG - PADDINGTON - THE PRISONER - PTV - P2
[Q]
GOD SAVE THE QUEEN - LATIN QUARTER - THE QUIET AMERICAN - COLONEL QADAFFI
[R]
RAF - RIPPED AND TORN - RIMBAUD - RE/SEARCH - NIC ROEG - MIRANDA RICHARDSON
[S]
SEX PISTOLS - SI - SEX/SEDITIONARIES - SNIFFIN GLUE - SCORCESE - PATTI SMITH
[T]
TAXI DRIVER - TWIN PEAKS - TIM PAGE - TG - THE TERMINATOR - TETLEYS - TUNA
[U]
UNEMPLOYMENT - ULRIKE MEINHOF - UMBERTO ECO - IF THE KIDS ARE UNITED [SHAM]
[V]
VAGUE - VIETNAM - VC - VU - VANEIGEM - VILLAGE BOWL - VIDEODROME - VONEGUT
[W]
WOODY ALLEN - WATERGATE - WILD BUNCH - STEVE WRIGHT - CHARLIE WATTS - W11
[X]
XEROX - X-RAY-SPEX - X-MAL DEUTSCHLAND - MALCOLM X - GENERATION X
[Y]
ALEX YOUNG - YASSER ARAFAT - Y [THE POP GROUP] - YOUNG PARISIANS TOUR
[Z]
ZIG-ZAG - ZIGGY STARDUST - Z-CARS THEME - ZEROX TOUR - EMILIANO ZAPATA

LEFT ON THE SHELF

Many years ago *Club International* spoofed the *News of the Screws* and the *Sunday Crimes* so with a touch of nostalgia in the air we take a four page look at a few magazines we'd like to see on the bookstands in '79 . . .

Photographs by Barry

The magazine for the woman who *thinks* she has everything . . .

VAGUE HISTORY
THE POWER AND THE GLORY

Colovers a boring Salisbury-Bournemouth sort of area with enthusiasm.'
[KKRIS NEEDS, 'ZIG-ZAG' #100, 1980]

'Gtowing a deserved reputation as one of the best about; infact could prove the eventual successor to 'Ripped & Torn'. Now up to #9, it's got that hard punk attitude, lotts of colour, a 12-page Bow-wow-wow feature and plenty of spirit. Suffered even moore than 'Panache' from being an Antperson to the extent that it sold 4,000 copies of an Ants special on their last tour, and then spent the whole of the next issue slagging them off. Good value as much as anything though. It's frequently scruffy, baadly printed, and incomplete, but along with 'Making Time' on the other side of the fennce, must be the most regular fast-growing fanzine about.'
[TTONY FLETCHER, 'JAMMING' #12, 1980]

'...At the interview Adam said the journalist he most respected was Pete Scott and thee fanzine he most admired was the excellennt VAGUE. Well, I hope he listens to what Pelete Scott wrote in VAGUE #8...'
[LOUDIRT, 'FANZINE OF NOISE' #10, 1980]

"TIThe Kids like it." [ADAM ANT 1980]

'...Every day the seditious seeds planted by 'Sniffin' Glue' and (to a greater extent) 'Ripped & Torn' bear some unlikely fruit. Every day annother young editor staggers proudly under thee Westway with a new bag of radical reading mmatter, making the 3 minute trip from one bbright spark of the current explosion, 'Better Baladges', to the other, 'Rough Trade'...In every corner of the country there seems to be sssomething going on...Wiltshire's VAUGE (360p)...'
[SSIMON DWYER, 'SOUNDS' 29/11/80]

'OOne of the best. Hard Punk Attitude.'
[INTERNATIONAL DISCOGRAPHY OF THE NEW WAVE']

'TThis is more a sympton than a fanzine. As a review of the would-be street credible music scene VAGUE is irritating, affected annd superficial, but as an unwitting expose of the kind of parasite TOM VAGUE is, it is sometimes fascinating. TOM VAGUE spppends a very small proportion of his lengthy arrticles writing about the gigs or records he puurports to be reviewing. The rest is a sort of diisjointed autobiography, with special attention to how drunk he got, whether he could ccon a free ticket/record/handout from someonne, the violence he always seems to stay ouut of, toadying to the 'in' stars whilst baadmouthing the 'out' ones, and tossing off sttatements like: 'Free subscription to VAGUE tto anyone who can find someone from Bristol wwho is not a wanker.' The clever title/ cover ddesign lead you to expect some wit, but VVAGUE is mostly humourless - the only laaughs come from some cartoons that turn ouut to be cribbed from a Newcastle fanzine ccalled 'Viz Comics' (which is probably worth llooking out for). If you think this is all a bit ccondescending and patronising here is an exxample of the kind of well-balanced, constructive criticism on display in the fanzine rreview column of VAGUE: 'What a pile of fucking shit. You wankers! You really think thhe Sex Pistols were just in it for the money and our only hope is Discharge and Crass. TThis really gives fanzines a bad name."
[[SHEEP WORRYING' #25, 2/82]

'...I chanced on a copy of the fanzine VAGUE and it was full of excited and ccontagious enthusiasm for the writers' hard-edge heroes, Southern Death Cult, Sex GGang Children and their fellows in music. VAGUE is an above-average, funny ccollection of opinions and bitcheries about post-sporran music trends. In issue 13 tthere was a really amusing cartoon section, a William Burroughs mini-primer, a hhippy-bashing Glastonbury piece, Womad report and, of course, pieces on VVAGUE faves Death Cult and Sex Gang.
'Of course it's mildly encouraging that alternatives to big girls' blouses are pushing their way through all over the place but I've yet to be totally convined by a slice of the new psychopunkabilly music, and well-intentioned but hammy pieces like the VAGUE article advising readers to adopt Red Indian values to counter our present drift to Nowhere in Particular (Pop: 4,000,000) is the sort of hippy-think that's derided elsewhere in the mag...'
[RAY LOWRY (IN LIVERPOOL), 'THE FACE' #35, 3/83]

"The truth is only known by Vagrants' is the cheeky retort on the cover of this gem. Inside, the Ed informs us of various tours and ligs that he's been on; a huge and interesting pub anecdote in print.'

'VAGUE has come as near to professionalism, without joining the 'establishment', as a fanzine possibly can. It's glossy, full of colour and absolutely vital with it. As well as interviews (Death Cult, Iggy Pop, Dancing Did), ideas and ideals run all the way through. Given a decent distribution this mag could do very well.'
[RICHARD NORTH, 'NME' 7/5/83 + 5/10/83]

[PROTO-VAGUE SALISBURY ART COLLEGE FANZINES]|

[Note: Tom Vague never went to art college.]
[] UNITE [1976-78] Edited by the legendary Richard and Nancy.
[] CHANNEL 4 [1978-79] Edited by the equally legendary Tim Aylet, who went on to manage the Glaxo Babies.
[] #1| Banshees/Ants in Salisbury/Pop Group/Wire/Glaxo Babies.
[] #2| Clash 'Sort It Out':incendiary interview/X-Ray-Spex/Adverts/ Smegma.

[VAGUE FANZINES 1979-84]|

[] #1| Banshees/Ants/Swell Maps/Red Crayola/1st Mere Punk Festival.
[] #2| Gang of 4/Red Crayola/Joy Division/Buzzcocks/Futurama 1.
[] #3| Ramones/Boys/Clash: 'Rude Boy' interview/Raincoats/Tours.
[] #4| Revelation Rockers/Mikey Dread/Animals and Men/Moskow.
[] #5| Ants/Human League/Cure/Passions/Undertones/Specials/ Scars/'Swindle'.
[] #6| Pop Group/Slits/Crass/Devo/Gary Glitter/Jam/Martian Dance/ Mo-dettes.
[] #7| ANTZINE| 'Ants Invasion' tour programme.
[] #8| Ants 'Frontier' tour/Bauhaus/Bunnymen/Skids/Bowie/Program/ Futurama 2.
[] #9| Bow-wow-wow/Monochrome Set/God's Toys/Classix/Wasted Youth/Damned.
[] #10| Banshees/PIL/TV Smith/Richard Strange/Jordan/2002 Revue/Viz/'81 Riots.
[] #11: Crass/Nukes/Royal Wedding/Iggy 'Party' tour/VU/Cramps/ Futuramas.
[] #12| Ants/Theatre of Hate/Killing Joke/UK DK/Danse Society/ Burroughs/Viz.
[] #13| Southern Death Cult/Sex Gang Children/WOMAD/Burroughs: Final Academy.
[] #14| Southern Death Cult: last interview/A.I.M./W.O.R.K./Anarcho-Punk/Iggy.
[] #15| 'End of Music'/Stop the City/Sub-Genius/Getting the Fear/ Manson/Magick.

[ALL OUT OF PRINT EXCEPT| 11/14 + 15| £1 [INC.P+P)/£1.50

'...On the table was a copy of VAGUE fanzine containing an immense Southern Death Cult interview - the last they did before the split - and I flicked through it idly, unable to grasp much meaning in such a drunken state. It had seemed good tonight, but there was unquestionably still a lack of unity or cohesion. The ideal and the reality were drifting dangerously far apart. The tribe may be increasing but was becoming redundant, the tribe, the cult, the death cult, good lord. With such thoughts rambling through my dim awareness I slumped face forward onto the opened copy of VAGUE in deep slumber...'
[TONY D. 'KILL YOUR PET PUPPY' #6, 1983]

'This literal granddaddy of the sometimes (in a definable sense) mysterious Alternative Culture has no choice in accepting the fanzine throne, you see, this MR TOM VAGUE producer of this pleasing graphic holocaust is not a permanent resident of anywheresville, subsequently avoiding that horrendous pitfall - 'the local scene'. This issue, #14, contains glossy pics of Southern Death Cult, articles on and against work, the Falklands, use of drugs and life in general. One point; the format appears to have been engineered, in that first we had a nice cosy chat about the dangers of drug abuse, then as if to retain an anarchistic validity we have a concessionary page with all the usual fuck-pig-bollocks profanities. This is the trend more or less all the way through. Good swag though. [The ever popular VAGUE magazine usually contains contributions from 'Viz Comics' like the one here - 'Butch Cigarettes for men with really big cocks' - pretty typical of the VAGUE approach.]
['SHEEP WORRYING' #38, 9/83]

'I am only too well aware that with the advent of punk we were to have no more heroes...But when the heroes evolve without the heroic trappings then that's a different matter. Even old THOMAS VAGUE is a hero, adored the length and breadth of Britain for his psychological traumas called VAGUE...'
[MICK MERCER, 'ZIG-ZAG', 2/84]

'VAGUE is deep from the heart of the squatting, hitching punk rock beast. From which the most positive elements are taken and examined. Full of charismatic optimism and resolution, it's a classical fanzine.'
[RICHARD NORTH, 'NME', 9/84]

'...VAGUE is the whole reason I started a fanzine. I would'nt be the least bit interested in VAGUE except I went to school with his sister. I used to get so bored of...Tom the hero, Tom the God-like one, Tom does such a brilliant fanzine...By the time I got to 16 I was so sick of hearing about TOM-BLOODY- VAGUE that I thought I could do better. So even if I have'nt I shall carry on 'til I do."
[LOUISE LANDER, 'DAY OF THE RAYGUN' INTERVIEWED IN 'ZIG-ZAG', 10/84]

'Coming around about as regularly as the Queen's speech now, but still of indubitably greater merit, are new editions of VAGUE. Edited by TOM VAGUE, Volume 16/17 is out now and it's something of a milestone in fanzine history - though whether a compendium like this still intends to include itself among the ranks of fanzines is unlikely. It's more of a massive catalogue of thoughts and information, politics and scabarous wit, 100 pages bound in a hard spine and glossy cover - more 'Vogue' like each edition.
'Tom encounters the world at large as ever with eternal optimism and disillusionment - compiled in this edition are a lengthy history of Situationism's artistic and political subversions before it was comandeered by McLaren for the Sex Pistols, pieces on 'The Avengers' and the film 'If....', Tom's chaotically compulsive narrative of his experiences in Europe with X-Mal Deutschland, and the definitive attempt to unravel the half-truths that surround Psychic TV and their various associates.
'Whether it intends to or not, VAGUE becomes the successor to the 'alternative press' of the late 60's and early 70's, branching out from the increasing cliquiness of the fanzine world. There's nothing quite like it.'
[WILLIAM SHAW, 'ZIG-ZAG' VOL 2 #23, 7/85]

'VAGUE 16/17 ('Psychic Terrorism Annual') is a hugely significant volume. VAGUE has been evolving for a long time, but this issue takes a decisive next step - no longer just a thoroughly self-defining fanzine at some kind of odds with the establishment, it has become a complete, confident - but still emminently accessible - outsider.
'100 pages long, it informs, investigates and untangles unlikely mysteries in a distinctly directed fashion. It examines Psychic TV, linking the essence of that to a central deliberation over control systems and conspiracy theories, and ranges through JFK, Manson, Burroughs, Muzak, 'If....' and an engrossing introduction to Situationism.
'It's also (still) funny, egotistical and constructively nasty. It brags and nags while the ideas flow, but it has a continuity which intensifies its genuinely anarchic spirit rather than stifles it.
'In the end - though it's far too sporadic to be a press in the accepted sense - VAGUE has a lot in common with the late 60's/early 70's underground press, while its starting point is the most dangerous inquisitive and inspiring area of punk, and its greatest value is that it found out how to translate a disillusionment with the accepted fanzine format into something bigger, better and more vitally burning. It does'nt fit into (does'nt need) any clear context, and it's essential because of that.'
[ROBIN GIBSON, 'SOUNDS', 10/85]

'Tom Vague has been called the St.Paul of PTV. Formerly belonging to that hostile breed of journalists that seek immortality through being remembered as a bitter enemy of PTV, he became converted after an interview with the said crowd for 'Zig-Zag'. Since then Brother Vague has been spreading the word with extreme proficiency and this special production of VAGUE is a monument to his dedication.'
[HILMAR HILMARSSON, PTV NEWSLETTER 1985]

'The appearance last year of VAGUE's 'Psychic Terrorism Annual' served as a kick up the arse for anyone who had previously toyed with the fanzine format. The 100 page glossy visual assault, a literary attempt to blow the lid off every social conditioning and repression of our time in a literal attempt to leave the 20th Century, flew full steam ahead into the face of reality, regardless of the consequences, revealing other magazines of the genre to be the dull, vacuous, 16th hearted ego-wanks of headless chickens that they are...
'Meeting Tom Vague is, of course, a ridiculously ordinary experience. When we met for this interview, even though he was struggling with a hangover, I found him to be generous in conversation and a good listener. He was more interested in discussing ideas and particular activities than himself or his past...In effect, Tom Vague is a kind of anti-hero, the odd man out in the age of trivia, egos and personalities, whose real business is the transmitting of revolutionary concepts as a first step towards revolutionary activity...'
['WEREWOLF' #3 1986]

'...Check you can still explain in 3 sentences why Burchill is wrong...I should like to say of Tom Vague ('Zig-Zag'), 'someone who barely has a functional record-player and whose idea of creative television is collecting the things out of skips and smashing the inner tubes', that this man speaks for me...'
(No, I bloody dont! Ed.)

'...Anarcho-Punk based itself on the most literal interpretation of the Sex Pistols' anthem - the irresponsibility and narcissism of 'Anarchy in the UK' transmogrified into a neutered marriage of prosaic laissez-faire individualism and ascetic abnegation...

'But for all this, fanzine ideology is strangely close to the dreaded mainstream, to common sense...Fanzines advocate 'being yourself' - the expunging of conditioning, even of all influences. Tom, editor of VAGUE: "If someone else learns an answer from you/me, it is always a false answer. You cant tell anyone anything...except maybe 'dont let anyone else tell you anything.'"...'
[SIMON REYNOLDS, 'MONITOR' #1 + 5, 1985/86]

'The best writing about pop is found not in the tired trades but small magazines: check out 'Rapid Eye'...'Monitor'...and VAGUE 16/17 for stuff on the film 'If....' and Situationism.'
[JON SAVAGE, 'THE FACE' #71, 3/86]

'Extremely intense, radical, funny, el cheapo, deep-biting english mag with indescribable assortment of subject matter. Ugly as sin, but valuable.'
[IVAN STANG, 'SUB-GENIUS FOUNDATION NEWSLETTER' 1986]

'When fanzines get good is when they abandon the pretext of providing information on new bands and get into egomaniacal self-celebration. And what I'd compare the best fanzines with is Rap - in both cases what you've got is a kind of theatrical megalomania, which is very funny and also a buzz - because these are postures that are ludicrous and yet strangely impressive. The rambling, aggressive self-regard of 'Bzag', Tom VAGUE, 'The Rox', 'The Legend'...the only heads this swollen, the only mouths this big, are to be found in Hip-Hop.'
[SIMON REYNOLDS, 'MELODY MAKER' 24/1/87]

'VAGUE has slack; Vague has Sub-Genius brag; Vague has discord and anarchy; Vague has Situationism, psychic terrorism, helter skelter, urban shamanism, conspiracy, paranoia and manipulation. This mag has evolved from a fanzine into an indispensible guide to living in the 80's. It has captured, hi-jacked and bound the current that at times drove 'Oz' in the 60's, and spews it forth with no copyright, no rights reserved and no holds barred. The current issue is a CONTROL DATE MANUAL and is Spectacle itself. There is layer on layer of information; every time it's opened something new springs out and grabs the reader by the throat. Vague cries out for, and defies, censorship and suppression. Vague is the Underground overground. Punk gave birth to some bastard childs, and this one is kicking, screaming and balling its lungs out. Acquire it.'
[JOEL BIROCO, 'KAOS' 1987]

'...CERTAIN 80'S UNDERGROUND MAGAZINES are happy to print these photographs along with nostalgic re-prints of material concerning Manson and the Family; the more lurid the material, the better they like it...'
[JANE SUCK/SOLANAS - OF 'I LOVE SHARON TATE' FAME - 'NME' 1/8/87]

'Surreal Estate! As any dedicated follower of fanzines will be well aware, the annual coming of VAGUE usually means a highlight of darkly satanic sorts. VAGUE 20: TELEVISIONARIES, immaculately glossy in appearance and bulging with tales of subjective valour, is no disgrace to this proud literary tradition which once covered bands, and moved onto tracheotomies of the silent majority who would have their say, barely escaped with sanity intact after duelling with international conspiracy theories.
'Tom Vague, as personality, takes the central role in 'Apocalypse Now!' retold, from the 'Vagrunts' title, with a helmet bearing the legend 'Hackney Sucks', through a superbly detailed Perry cartoon that spans a 16 page nightmare bus journey, with assassination of Genesis P.Orridge as the aim. Bellowing 'Stanley Kubrick could'nt direct traffic.'
'It takes little imagination to sink into these great imaginative scenarios. The Animal Rights arguments, the 'Herald of Freemasonry', the 'Viz' strips, all nestle cutely in the mind's bleary eyes, then explode in the phenomenally detailed Red Army Faction story; 40 pages of epic, futile struggles and cover-ups; brutality and brilliance intermingling among the hazy memories... Will really make your day (considerably gloomier than it already was).'
[MICK MERCER, 'MELODY MAKER' 12/3/88]

'TECHNOFEAR AND LOATHING] 'Is Stoke Newington really like a bad night in Saigon? Did the Baader-Meinhof Gang copy the Sex Pistols' Bill Grundy interview? And what have football fanzines, 'Apocalypse Now!' plagiarism, and Euro-terrorism got in common?'
'Confused? Interested? Terrified? Then grab a copy of the latest wad of literary terrorism that passes for VAGUE and you'll guarantee yourself at least four sleepless nights and three paranoid weeks. Having long since passed the fanzine stage VAGUE is the ultimate A-Z of bolshiness and bad kharma and has become an institution amongst an underground that has buckled beneath the great intellectual demands put upon them by the

TV Times' and 'Melody Maker'.
If you want an organised neurotic response to undercover state aggression then VAGUE is the riot bible to get-a-hold of. That it is witty, stylishly written, and increasingly obnoxious and reactionary is merely part of the course. VAGUE's great strength is its independence, individuality, and the sheer quality and weight of its features.
There isn't a conspiracy theory, gothic hippy band, or 'OZ' cartoon that Tom Vague has'nt poked his big nose into and exposed in the pages of his 'Annual for Psychic Sidekicks'. There's no Vietnam book he has'nt devoured. And no situationist text he has'nt speed read. All re-appear in some form or other in issue 20, highlight of which is a self-indulgent cartoon that sees Tom wade off in search of Genesis P.Orridge using the story and narration from 'Apocalypse Now!'
If there's one problem with VAGUE it is that its text has none of the visual appeal of 'The News of the World's 'Sunday' magazine 'People, Places, Parties' section, nor the quickfire attention magnetism of 'Best'. [Must be a in-house IPC joke? Ed.] Still once you've dug your way in the pages fly by like wayward Chinooks (or barmy Bell-Hueys? NME Ed)).
If Tom Vague could wake up to the 1980's he could become both publishing king and cool novelist, unfortunately for the moment he's content to work on VAGUE as a hobby.'
[JAMES BROWN, 'NME' - END OF TERM REPORT - 19/3/88]

'...In the UK, VAGUE 20, called 'TELEVISIONARIES', posits some post-post-Modernist theories with pieces on The Abolition of Work, Freemasonry, Euroterrorism, the Festival of Plagiarism, and the best account to be found anywhere of Richard Allen's infamous 'Skinhead' pulp novel series.'
[JOON SAVAGE, 'THE OBSERVER' 20/3/88]

"Ohh No, no, no, no."
[ASSTRID PROLL - LOOKING AT COPY OF #20 IN IGNITION PORTOBELLO RD - 1988]

'VAGUE began as a fanzine but has gradually moved away from music-related phenomena to delve into the political, social and cultural realms. With its post-situationist stance and blunt-instrument satire, it remains fashionable with an ever expanding audience. Conspiracy, cartoons, critiques, dense graphics and investigative journalist reports on the myths of the recent past are packed between its glossy covers.'
['SMALL PRESS YEARBOOK 1989']

'PUNKY AND PERKY! Here comes Tom Vague again with a valid, valiant and valuable attempt to reinvent himself as a media messiah for the 21st Century. Yes it's a new issue of VAGUE magazine wherein techno-street types cut together a sci-fi/ critical-theory crossover in the post-situationist techno-cultural fragmentation. The architecture of entropy. We're on an express-elevator to hell. Going down!
'Soo what do you get for your dosh? Loads. For instance, Stewart Home's Richard Allen-style 'Skinhead Joins Class War' short-story. And Mark Downham's playfully analytical treatise on Cyber-Punk. There's also some original Jamie Reid artwork on the cover, which on its own is worth the price. And while we're on a Pistols tack, the comprehensive Joon Savage interview acts as a sort of introduction to his forthcoming boook on the subject, 'England's Dreaming'. The reprint of Sav's '76 fanzine 'London's Outrage' shows that even then he was a bit of a smart asss. An essential buy, as is the re-mix (improved artwork/layout with addded ingredients) of VAGUE 16/17! THE 20th CENTURY AND HOW TO LEAVE IT.'
[RICHARD NORTH, 'NME' 25/2/89]

'VAGUE makes a welcome reappearance with issue 21. Subtitled CYBER-PUNK this issue features a theoretical discourse on the genre; Jamie Reid graphics, text and this issue's cover; in-depth interview with writer Jon Savage on punk, pop, politics, morality, why he hates Julie Burchill, and how long it's taking him to complete his Sex Pistols-as-microcosm-of-UK-culture 'England's Dreaming' for Faber & Faber and much more - essential, really - plus Stewart Home's 'Assault On Culture' and 'Class War' and editor Tom Vague's continued self-mythologising. Damned good.'
[RICHARD BOON, 'THE CATALOGUE' #69, 4/89]

'OOK, I admit it. I can be impressed by perfect-binding, a great multiple/ parallel-text layout, and stark graphics. But I dont think I would have liked this as much without the content. Editor Tom Vague and his henchmen have taken on the major art and political movements of the 20th Century and punctured a great many of them. Bob Black's 'Feminism as Fascism' is right at home here, along with a critical review of Stewart Home's new book, a well-deserved roasting of the Class War brand of revolution, and a rather sneering investigation of Cyber-Punk. Punk music does not escape unscathed either, nor does the Animal Liberation Front. If there's a fault here it's a nihilistic tendency to revel in critiques without alternatives, but that may be forgiven in view of the razor edge to the critiques.'
['FACTSHEET FIVE' #30 1989]

'...Take Tom Vague, I treat Tom Vague as a psycho-perceptual phenomenology on the same Prigoginic level as the Videodrome and all the other spectacular powers materialised from the collective human unconscious; although Tom Vague is also a human individual - I geuss I enjoy the sense of unlimited surreality this opens up, but it means I can speak about the marvellous, the fantastic through someone who I consider to embody and truly alone express everything that is Situationist.'
[MARK DOWNHAM, 'CRASH' 1989]

'VAGUE was one of the most successful and popular British fanzines, and its editor still produces VAGUE as an annual 100 page bound magazine. Tom consistently wrote with a heavy degree of cynicism and sarcasm, and this is evident in this spoof page on the Falklands dispute. Like the example from 'To Hell With Poverty' some will consider it to be in bad taste, but it was clearly produced to get such a response, and VAGUE succeeded. In the following issue (14) an air mail letter from a sailor on the task force was reprinted including threats to attack Tom with a crowbar and petrol bomb his house. Tom responded to this with the usual sarcastic and cryptic wit.'
[RICHARD EDWARDS, 'POLITICAL ISSUES IN FANZINES' 1989]

"...Personally I feel more affinity with people like the journalist Tom Vague, a former punk who is'nt worried about whether what he does is considered ideologically acceptable by the self-styled fuhrers of British anarchism..."
[STEWART HOME, INTERVIEWED BY KAREN GOAMAN IN 'VARIANT' #7 1990]

'...As a British answer to Juno and Vale's own cultural dissection coffeetable book, 'RE/Search', VAGUE is what we all need. The now famous and popular San Francisco journal offers gift certificates and instant collectors' items with it's 20,000-plus limited editions. VAGUE's speedy, post-Bangs tripping with Hunter S. style journalism retains its detached sense of humour...'
[MIKE McINNIS, 'VERSION 90']

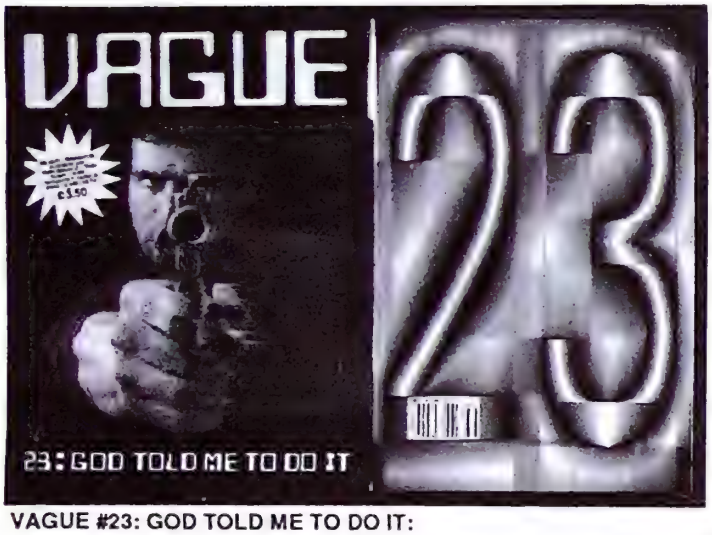
'...Another of the founders of style journalism, Jon Savage, agrees; "I look for personal vision, which I find in small magazines such as VAGUE (written by old anarcho-punk Tom Vague), 'Variant','Square Peg' and 'The Catalogue'. It would be nice if I did'nt need to look at anything else..."
[TIM WILLIS, 'SUNDAY TIMES' 26/8/90]

'VAGUE #22: 'Media Sickness (More Contagious Than Aids)' special from the vital lifestyle guide to post-modern Situationism, which means lotsa Jamie Reid graphics, Margi Clarke interview, one with Ralph Rumney (only English founding member of the SI), out-takes from Jon Savage's Pistols book and editor Tom Vague's Eastern Bloc travel guide. From the essentials of consumption to the consumption of essentials.'
[RICHARD BOON, 'THE CATALOGUE' #85, 9/90]

'Even though VAGUE magazine has been around for a while now, it's such a good thing that every new one is worth getting excited about. The latest issue, 'MEDIA SICKNESS - MORE CONTAGIOUS THAN AIDS', has editor/publisher/only begetter Tom Vague doing ambling derives of Berlin, Budapest, Prague before and after the Wall, interviewing British Situationist Ralph Rumney, in conversation with Scouse powerhouse Margi Clarke and her designer boyfriend Jamie Reid. VAGUE is a massively self-indulgent project, as obsessive and naive as its maker is. It spreads its net wide, and so catches many great things otherwise lost to us and to history.'
[JENNY TURNER, 'CITY LIMITS' 20/12/90-3/1/91]

'Irregular. Big, glossy, lots in it. Post-situationist political and cultural magazine.'
['ANARCHIST YEARBOOK 1991]

VAGUE BACK



VAGUE #23: GOD TOLD ME TO DO IT:

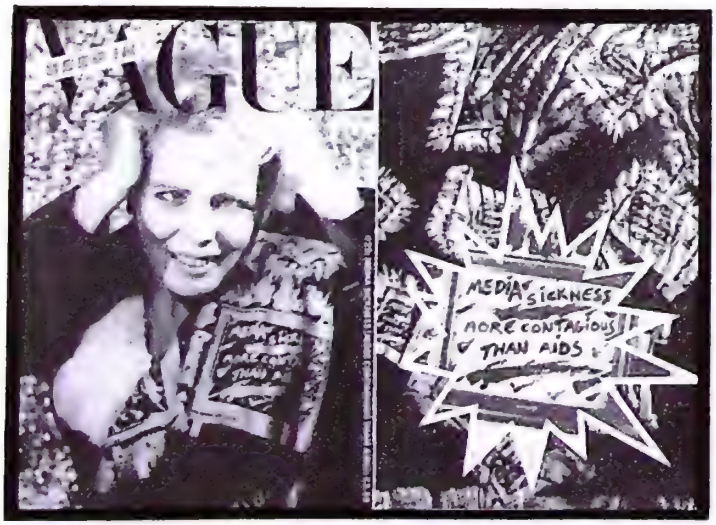
You have been watching...The Anti-Style Bible reaches #23 with: God Told Me To Do It - The greatest punk group of them all. They never cut a record but they managed to wind up Paul McCartney, Col.Qadaffi and Sam Fox / Bob Told Me To Do It: The Vague 'Twin Peaks' Diaries / 'Vagrunts 2' / Other Great 23's / More Cyber-Punk: 'Hype'/ Gibson/ Sterling interview / More Stewart Home: 'Defiant Pose' out-takes / More Richard Allen / More Football and More Vague Films.

[£4 [INC. P+P]/£4.50 OVERSEAS]

VAGUE #21: CYBER-PUNK:

Banned by Virgin, Condemned by Rhodes Boyson - 'Here comes Tom Vague again with a valid, valiant and valuable attempt to reinvent himself as a media messiah for the 21st Century...With Stewart Home's Richard Allen-style 'Skinhead Joins Class War'short-story/Mark Downham's playfully analytical treatise on Cyber-Punk/ Jamie Reid artwork on the cover/ And while we're on a Pistols tack, the comprehensive Jon Savage interview acts as a sort of introduction to his forthcoming book on the subject. '[RICHARD NORTH, NME]

[£4 [INC.P+P]/£4.50 OVERSEAS]



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[RICHARD BOON, THE CATALOGUE]

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[£4.00 [INC.P+P]/£4.50 OVERSEAS]

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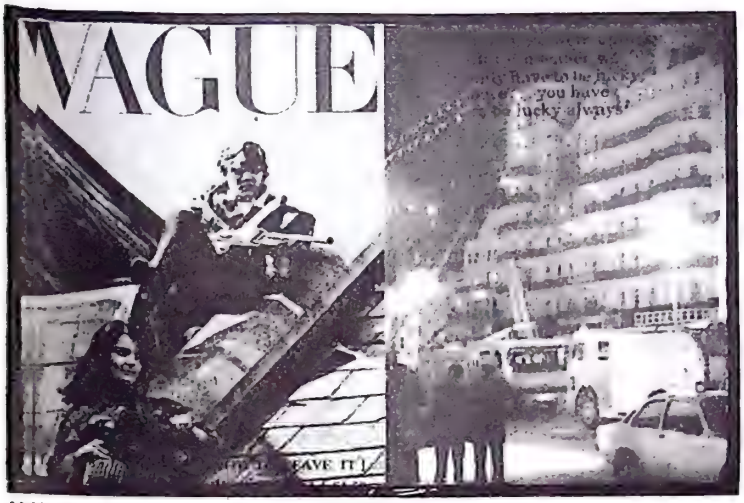

V/AGUE #16/17: PSYCHIC TERRORISM ANNUAL:

TThe 20th Century and How to leave it. First Vague annual from 1984, reevised and reprinted: 'If....is the middle word in Life' by Mick Mercer/ 'TThe Boy Scout's Guide to the Situationist International': Paris '68/The AAngry Brigade/King Mob/Sex Pistols/'PTV: Selected De-Program of NNew Television':Manson/Jim Jones/'Decoder':'Nothing Short of Total WWar'/'Muzak'/' Cut-ups and Magick' by Genesis P.Orridge/Klaus Maeck/ FFrogs/Crowley/Dreamachine/Burroughs/Gysin; and 'Eurotourist'.

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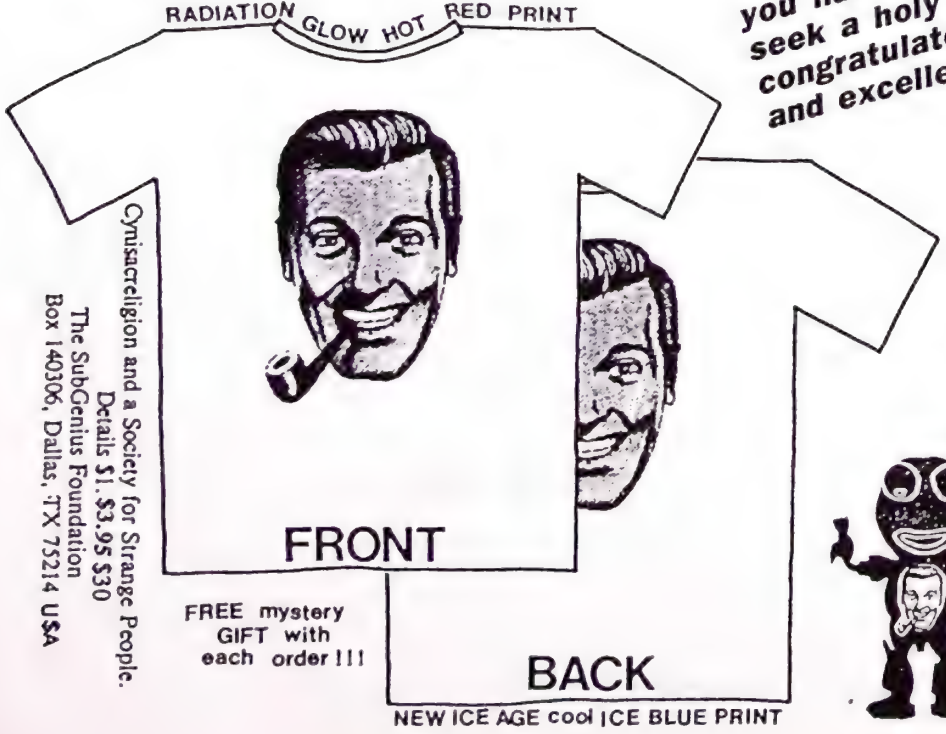

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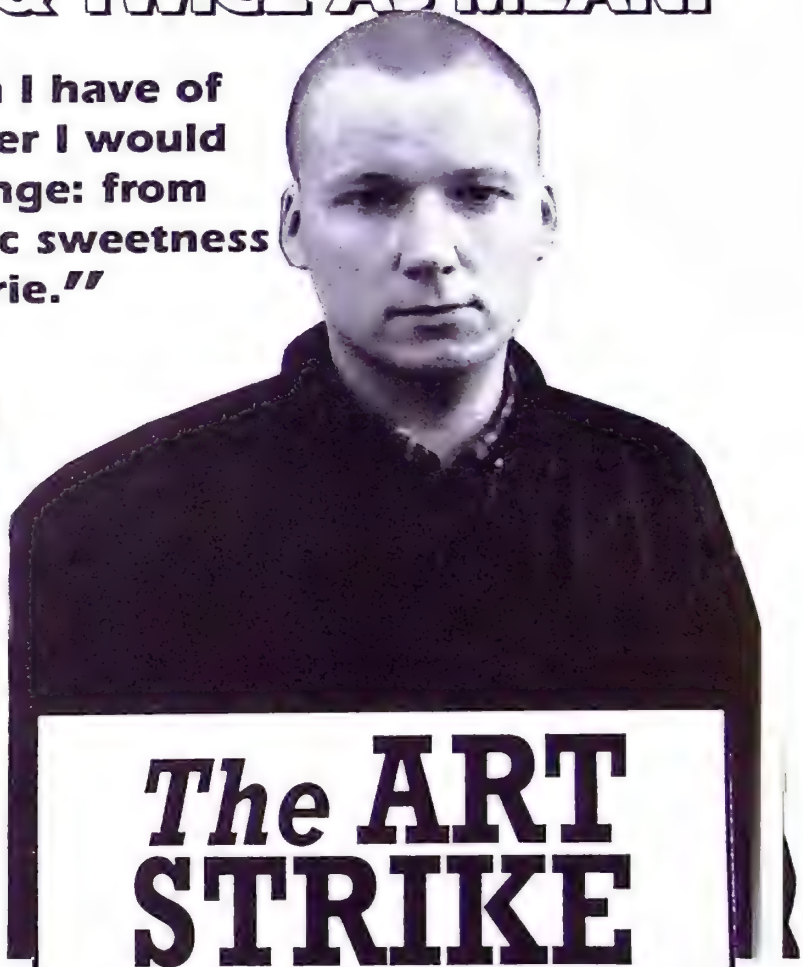

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BY STEWART HOME

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DEFIANT POSE

'TERRY JUMPED SIDEWAYS AND A FIST GLANCED HARMLESSLY OVER HIS SHOULDER. AS HIS OPPONENT STUMBLED FORWARD, BLAKE SENT A STEEL TOE-CAPPED DM THUDDING INTO THE HIPPY'S GROIN AND THE BASTARD COLLAPSED LIKE A BELLOW WHICH HAD BEEN PUNCTURED BY A PIN...'

'DEFIANT POSE' is a story straight from today's headlines. It's hero, Terry Blake, is a contemporary Faust whose thirst for knowledge leads to brutality, sexual excess and ultimately self-destruction. Despite this, nothing can stop the chain of events which Terry's journey through the political fringe has set in motion. As our hero lies dying, anarchist insurgents take to the streets and London explodes in an orgy of violence!

A heady mixture of genre fiction, political theory and psychoanalysis. A tough novel in the tradition of 'SKINHEAD', 'SUEDEHEAD' and 'BOOT BOYS', 'DEFIANT POSE' is fast, funny and ironic. [This IS the Press Release, by the way. Ed.]

VAGUE 22 featured an exclusive preview of 'DEFIANT POSE' - Stewart Home's follow-up to 'PURE MANIA'. At that time Stewart had'nt even got a publisher for this masterpiece of bad taste - but his agent, who'd been on the case since the end of '89, has since persuaded Peter Owen to publish the fucker. Since you'll all have snapped up a copy of 'DEFIANT POSE' when it came out in May, VAGUE is bringing you three passages which were given the chop from the final draft|

'The skinhead had once known a schizophrenic who taunted people by asking them to pour scalding coffee over his head. A psychiatrist who was earning fifty pounds an hour to cure this bozo's problems had made no progress with the case but Blake set the spoilt brat to rights within the space of a few seconds. When the teenage loony asked Terry to pour a cappucinno over his bonce, the boot boy obliged. The schizophrenic never bothered Blake again...'

'As the girl removed Blake's clothes, he began to recite Joseph Lane's Anti-Statist Communist Manifesto:

"Human society can only be organised upon the basis of one or the other of the two principles of authority or liberty..."

For Terry, revolutionary rhetoric had become a form of psychic self-defence. Rather than abandoning himself to the free flow of his desire, he fell back on the tried and trusted formulas of anarcho-communist ideals to fuel his sexual fantasies and simultaneously act as a pole around which he could organise a functioning identity in the period preceeding revolution. As a polymorphous pervert, the blonde was more than willing to let Terry explore his genetic kinks. Infact, the girl found she could get off on the skinhead's twisted sexuality by trying to process the meaning of his speech as she sucked and chewed his plonker:

"Vain attempts have indeed been made to reconcile the two, but being by nature incompatible the admixture has only resulted in a conflict of jarring interests which rend and damage one another..."

Terry felt he was making enormous advances in his ability to control his bodily response to external stimuli. He'd reached a stage where reciting texts while having sex had become second nature. These exercises greatly increased Blake's brain power and provided a particularly effective means of strengthening his memory:

"Entirely ignoring the various stages through which humanity has already passed, authority affirms that the world is immutable in its primordial principles..."

The blonde wondered whether she should contest Blake's patriarchal authority. In the end she decided he was simply indulging his sexual fantasies. As such, his theoretical ramblings were acceptable as long as no at-

tempt was made to put them into practise beyond the confines of the bedroom. The girl swallowed Terry's cock and simultaneously tugged hard on his balls. The boot boy's voice rose an octave in pitch as he mastered the pain she'd inflicted upon him:

"God, King and Nationalism, the symbols of the most formidable reaction, such is the cry and motto of authority..."

Terry had left Brighton, left this world behind. He was still reciting the anarchist tract but it no longer held any meaning for him. He was out on the mudflats of pre-history, the first amphibian to crawl from the sea and feel the chill of the wind on his skin. Blake was giving a flawless recitation but all the passion had been drained from his speech:

"The system of authority needs a religion above all. Be it what it may, religion teaches the renunciation of earthly possessions, and a love for heavenly beatitudes..."

The blonde took Blake's cock from her mouth and pushed the boot boy onto her bed. She guided him into the site of her mystery and together they beat out the primitive rhythm of the swamps. As they pumped up the volume, the girl begged the skinhead to come inside of her. She was sick of the verbal issue which poured from Terry's mush:

"Today we must have all or nothing, nothing but freedom and its creations can avail any longer to satisfy us..."

As he intoned the word 'us', Terry shot off a great wad of liquid genetics. Simultaneously, the blonde worked her way up to orgasm. Blake withdrew from the girl's cunt and rolled across the bed. He did'nt allow the blonde's climax to interrupt his speech. He droned on for another half hour before completing the rant. As the blonde lay snoring, Blake basked in a mood of elation. He'd mastered the basics of self-control.'

'In Terry's book, Adam and the Ants were one of the very few punk bands to live up to their original promise. Unlike the Joe Strummer's and Johnny Rotten's of this world, Adam Ant was more than just another show business sell-out desperate to maintain a little of his fast fading street credibility. Rather than sticking to tried and trusted rock cliches a la Strummer, or churning out pretentious garbage like Rotten, Adam turned his hand to making some of the best pop music to be recorded since the halcyon days of Marc Bolan and T.Rex. And while classic slices of kitsch such as 'Dog Eat Dog','Stand and Deliver' and 'Goody Two Shoes' were racing up the charts, Adam was subverting the teenybopper market by sticking steamy S+M anthems on their B-sides. Although songs such as 'You're so Physical','Beat My Guest' and 'Red Scab' were first performed during the Ants early days as underground rebels, 15 years after the event they still stood head and shoulders above anything else to emerge from the first two waves of British Punk Rock.'

STEWART HOME is 29 and lives in London. Of his first novel, 'PURE MANIA'. it was said

'A molotov cocktail of a novel. A switchback ride through an over amplified London lowlife of punch-ups, fast fucks and media hype. The stuff of which cults are made.' [TIME OUT]

'A vicious satire...a resoundingly anti-social addition to the ranks of contemporary London novels...he has the potential to help give fiction the bad name it needs in these days of Booker/Granta respectability.' [FACE]

'Nasty, vulgar, pornographic, gratuitously violent and absolutely brilliant. Until now the punk generation had thrown up one decent novelist - Martin Millar. Now we've got two.' [NME]

'Smart, belligerent and funny. It'll be interesting to see what Home comes up with next.' [I-D]

Stewart Home has written a classic for our time, aptly catching the . mood of contemporary Britain just prior to the Thatcher resignation.

This is the most shocking novel you will read this year. More shocking even than 'American Psycho'. Shocking about sex. Shocking about violence. Shocking about how the two entwine.

RICHARD ALLEN AKA JAMES MOFFATT was born in Canada in 1922 but his career as a novelist took off after hee moved to England. In 1966/7, Londcon based Compact Books (Roberts amd Vinter) published 8 of his Johnny Cranuck detective novels. By 1970, Mloffatt was writing for New English Lilbrary, with books published under bioth his own name and the pen names Rlichard Allen and J.J. More.

Although there is little contemporary lmterest in the work Moffatt produced uinder his own name and as J.J. More, thhe 18 books he wrote as Richard Allen are often name-checked in media fixated style publications such aas 'The Face' and 'NME'. The Allen books were published between 1970 aand 1980 and are graced with titles ssuch as ':Skinhead','Suedehead','Boot Boys','Terrace Terrors' and 'Knuckle Girls'. These novels are pessimistic ttales of teenage sex and violence; with emphasis placed upon the animmalistic nature of deviant youth as tthey fight and screw their way through tthe sub-cultural jungle of inner city llife. Condemned by teachers for their rracism, sexism and glorification of aanti-social behaviour, these books ssold by the million and had a conssiderable impact on the future dewelopment of youth culture; to give jjust one example, their belligerent aattitude resonated throughout the ffPunk movement.

IMoffatt was a popular author and pproud of his work. He thoroughly enjjoyed the limelight that the success eof his writing brought. These tendencies are highlighted by a publicity sstunt he pulled on British television. On January 12th 1972, BBC2's 'Late Night Line-Up' challenged Moffatt to substantiate his claim that he could write a novel in a week. Moffatt was given a plot-outline by Will Wyatt and wrote the opening lines of this 'exercise in instant fiction' on camera. A week later the completed manuscript of 'The Marathon Murder' was delivered to the printers. Moffatt's introduction to the book provides a representative sample of his prose style and polemical stance|

'At my moment of decision - not truth here - I had the choice of using any old opening in the author's casebook. It did'nt matter what the subject, one could always start with a few sentences and weave them into any standardised plot.

But not me!

I had to show that what was written dealt with the story idea thrown at me in those tense ticking-off seconds when my reputaion hung in the balance.

I welcome the challenge. I honestly do. For too long, the paperback author has resided in a wilderness remote from 'literary' acclaim. What I am doing now is not just to further my own career, but to prove a point - the writers who 'slave' to bring the reading public entertainment at a reasonable price are the backbone of an industry geared to honour those for whom the bell should not always toll. Far too many critics devote lengthy passages to books ghosted for this, or that personality. 'Ghosted' by the real pro I may add. Others are subjected to adulation when, in fact, their efforts are the result of editorial revision which turns a moderate manuscript into a work of genius.

To the 'unsung' heroes of the publishing world I respectfully offer my thanks. I pride myself on turning out manuscripts which need no revision. But, as with all writers, I have cause to remember the editor who catches something which was better for a little re-write and not as the word saturated mind saw it.

Critics be damned! The public are my 'people'."

Moffatt was a hack and proud of it. His prose is uneven but despite this, its sheer vitality will ensure that his name is remembered long after psuedes such as James Joyce and T.S. Eliot have been forgotten.

[] STEWART HOME 1988

[] Further reading:

'Gender, Sexuality and Control' by Stewart Home included in SMILE 11 (London Summer 1989)

'Some Reflections on the work of James Moffatt' by Stewart Home included in VAGUE 20 (London 1989)

'Plagiarism, Culture, Mass Media' by Klaus Oldanburg included in 'Plagiarism: Art as commodity and strategies for its negation' edited by Stewart Home (Aporia Press, London 1987)

'Mad Dog Culture' by Ken Hollings included in PERFORMANCE 30 (London June/July 1984)

RICHARD ALLEN/JAMES MOFFATT CHECK-LIST|

[All titles credited to James Moffatt unless otherwise stated and dated according to the year of their first publication.]

1965
'TIME FOR SLEEPING'
'BLUE LINE MURDER'
'BLOOD IS A PERSONAL THING'
'THE EIGHTH VEIL'

1966
'THE TWISTED THREAD'
'CURTAIN OF HATE'
'COURSE OF VILLAINY'
'TERROR-GO-ROUND'

1970
'THE SLEEPING BOMB'
(US title 'The Gambri Plot')
'THE COURT YARD'
'THE NAKED LIGHT'
'SKINHEAD' (as Richard Allen)

1971
'JUSTICE FOR A DEAD SPY'
'DEMO' (as Richard Allen)
'SUEDEHEAD' (as Richard Allen)

1972
'THE MURDER MARATHON'
'BOOT BOYS' (as Richard Allen)
'SKINHEAD ESCAPES' (as Richard Allen)
'SKINHEAD GIRLS' (as Richard Allen)

1973
'THE GIRL FROM H.A.R.D.'
'THE MASSAGE GIRLS' (as J.J. More)
'TROUBLE FOR SKINHEAD' (as Richard Allen)
'TEENY BOPPER IDOL' (as Richard Allen)
'GLAM' (as Richard Allen)
'SMOOTHIES' (as Richard Allen)
'SORTS' (as Richard Allen)

1974
'THE GIRL FROM H.A.R.D. #2: VIRGINIA BOX AND THE UNSATISFIED'
'TOP-GEAR SKIN' (as Richard Allen)
'SKINHEAD FAREWELL' (as Richard Allen)

1975
'THE GIRL FROM H.A.R.D. #3: PERFECT ASSIGNMENT'
'THE SET UP GIRLS' (as J.J. More)
'THE WALK-ON GIRLS' (as J.J. More)
'TERRACE TERRORS' (as Richard Allen)
'DRAGON SKINS' (as Richard Allen)

1977
'KNUCKLE GIRLS' (as Richard Allen)
'PUNK ROCK' (as Richard Allen)

1980
'MOD RULE' (as Richard Allen)

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[JEAN-PAUL SARTRE, 'NAUSEA', 1938]

'The decision is to encourage the psychopath in oneself, to explore the domain of experience where society is boredom and therefore sickness, and one exists in the present, in that enormous present which is without past or future, memory or planned intention, the life where a man must go until he is beat, where he must gamble with his energies through all those large or small crises of courage and unforeseen situations which beset his day, where he must be with it or doomed not to swing.'
[NORMAN MAILER, 'THE WHITE NEGRO', 1946]

'We are bored in the town. There is no longer any Temple of the Sun. The Dadaists wanted to see a monkey-wrench between the legs of girls walking by and the Surrealists a crystal bowl. So much for all that. We can read every type of promise into every type of face, concluding phase of morphology. The poetry of commercial advertising has lasted 20 years. We are bored in the town; you really do have to be pretty bored to be still looking for mystery on the hoardings and in the streets, concluding phase of poetry and laughter.'
[CREDITED TO GILLES IVAIN, 'IS #1', 1958: 'LEAVING THE 20th CENTURY', FREE FALL PRESS, 1974]

'A 16 year old murderer recently explained, " I did it because I was bored." Anyone who has felt the drive to self-destruction welling up inside him knows with what weary negligence he might one day happen to kill the organisers of his boredom. One day. If he was in the mood.'
[RAOUL VANEIGEM, 'THE REVOLUTION OF EVERYDAY LIFE', 1963-5: TRANSLATION BY DONALD NICHOLSON-SMITH, 1983]

'So Iggy: a pre-eminently American kid, singing songs about growing up in America, about being hung up lotsa the time (as who has'nt been?), about confusion and doubt and uncertainty, about inertia and boredom and suburban pubescent darkness because 'I'm not right / To want somethin' / To want somethin' / Tonight...' It sure aint no fun, so swagger with your buddies, brag, leer at passing legs...go back the next day and dope out with the gang, grass, speed, reds, Romilar, who cares, some frat bull's gonna buy us beer, and after that you go home and stare at the wall all cold and stupid inside and think, what the fuck, what the fuck. I hate myself. Same damn thing last year, this year, on and on until I'm an old fart if I live that long. Shit. Think I'll rape my wank-fantasy cunt dog-style tonight. Pretty depressing, eh?'
[LESTER BANGS, 'OF POP AND PIES AND FUN': 'CREEM', NOVEMBER 1970]

'C'mon doll face, and bore me!'
[IGGY AND THE STOOGES, 'YOUR PRETTY FACE IS GOING TO HELL', 1973]

'What are the politics of boredom?"
[MALCOLM MCLAREN SLOGAN FOR THE NEW YORK DOLLS, 1975]

'Anger is dramatized as a source of life, a connection to society which short-circuits boredom.'
[JOHN LAHR, 'PRICK UP YOUR EARS', 1978]

Janet Street-Porter: "Who are your followers then?"
Johnny Rotten: "Just bored people, bored out of their brains with Ippies."
['WEEKEND', LWT, 28/11/76]

'I just (uh) came (uh) from nowhere / But I'm going straight back there / You know me I'm acting dumb dumb / You know the scene: very humdrum / Boredom / Boredom.'
[BUZZCOCKS, 'BOREDOM', 1976]

'We're talking into corners / Finding ways to fill the vacuum / And though our mouths are dry / We talk in hope to hit on something new / Tied to the railway tracks / It's one way to revive but no way to relax / We're just bored teenagers / looking for love / Or should I say emotional rages / Bored Teenagers / Seeing ourselves as strangers. We talk about the whys and wherefores / Do we really care at all? / Talk about the frailty of words / Is rarely meaningful / When we're sitting watching the planes / Burn up through the night like meteorites.'
[ADVERTS, 'BORED TEENAGERS', 1976]

Paul Skum: "Why do you think new bands like yourselves are starting up?"
Sid Vicious: "Out of boredom."
[FLOWERS OF ROMANCE INTERVIEW, 'SKUM #1', MARCH 1977]

'Yama yama yama yama yama yama yama / Boredom boredom boredom boring boredom.'
[X-RAY-SPEX, 'I AM A CLICHE', SUMMER 1977]

'Do you know what you're feeling?/ Or is it what you've been reading? / I dont care if you are fake / Gimme strawberry milkshake / What a boring life / How could anyone survive that boring life? / What a boring life / How could anyone survive that boring life?'
[THE SLITS, 'BORING LIFE', 1977]

'I'm bored! / I'm the chairman of the bored / I'm a lengthy monologue / I'm living like a dog / I'm bored! / I bore myself to sleep at night / I bore in broad daylight / 'Cause I'm bored! / Just another slimy bore!'
[IGGY POP, 'I'M BORED', 1979]

'Within existing social bondage there may well be 'No Future', but there always remained the possiblity of the perverse gesture; the moment when the imagination takes over to reveal 'an oasis of horror in a desert of boredom.' (Baudelaire)
[IAIN CHAMBERS, 'URBAN RHYTHMS', 1985]

[COMPILED BY JON SAVAGE FOR 'ENGLAND'S DREAMING' - TO BE PUBLISHED BY FABER & FABER - OCTOBER 1991]

"NO FUTURE FOR YOU!!!"

So says Johnny Rotten and it's not all lies--.
Punk Rock exposes the joke of man trying to save himself from the curse:

"The soul that sins will surely die."

So says God and he can't lie

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not in music, in social friends, in plans and good deeds, and not in the rebellion that Punk Rock peddles...

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There is a Life and a Future Forever: Jesus came to make a way back to

A FUTURE FOR YOU:

There is a Johnny Rotten inside each of us and he doesn't need to be liberated--
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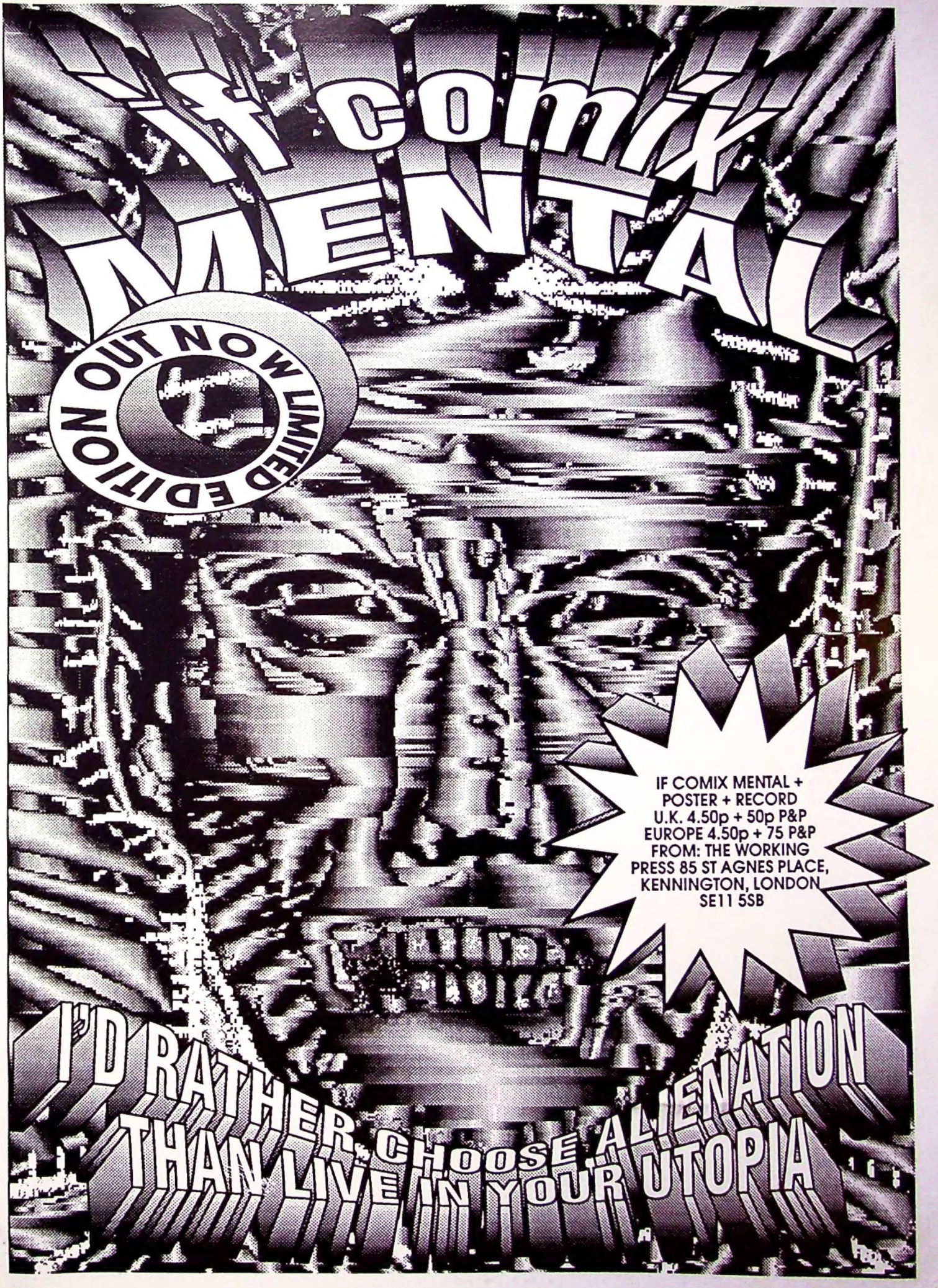
AND BE BAPTIZED INTO THE DEATH AND LIFE O
JESUS...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